

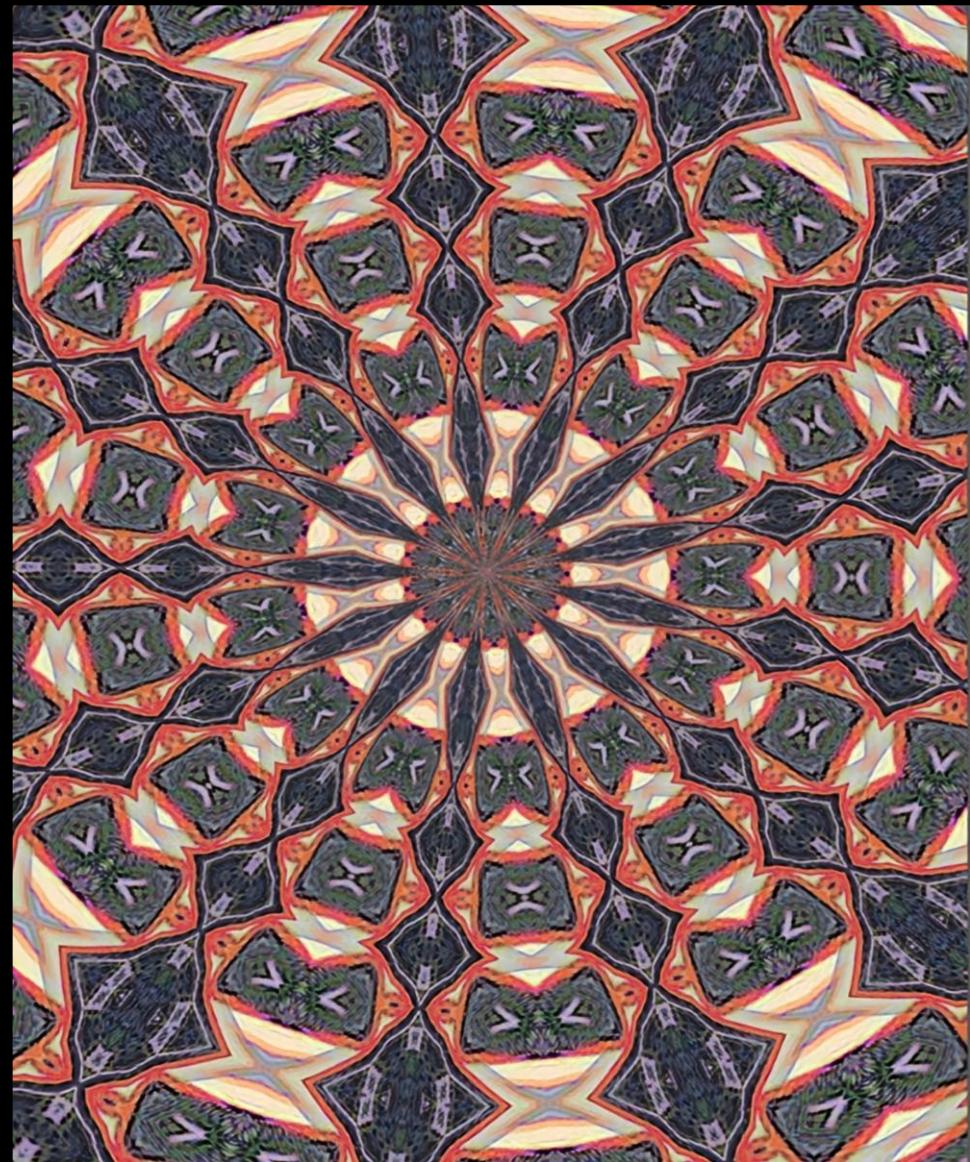


Emil

EMIL POSTCARDS

FROM PARIS 1916-1917

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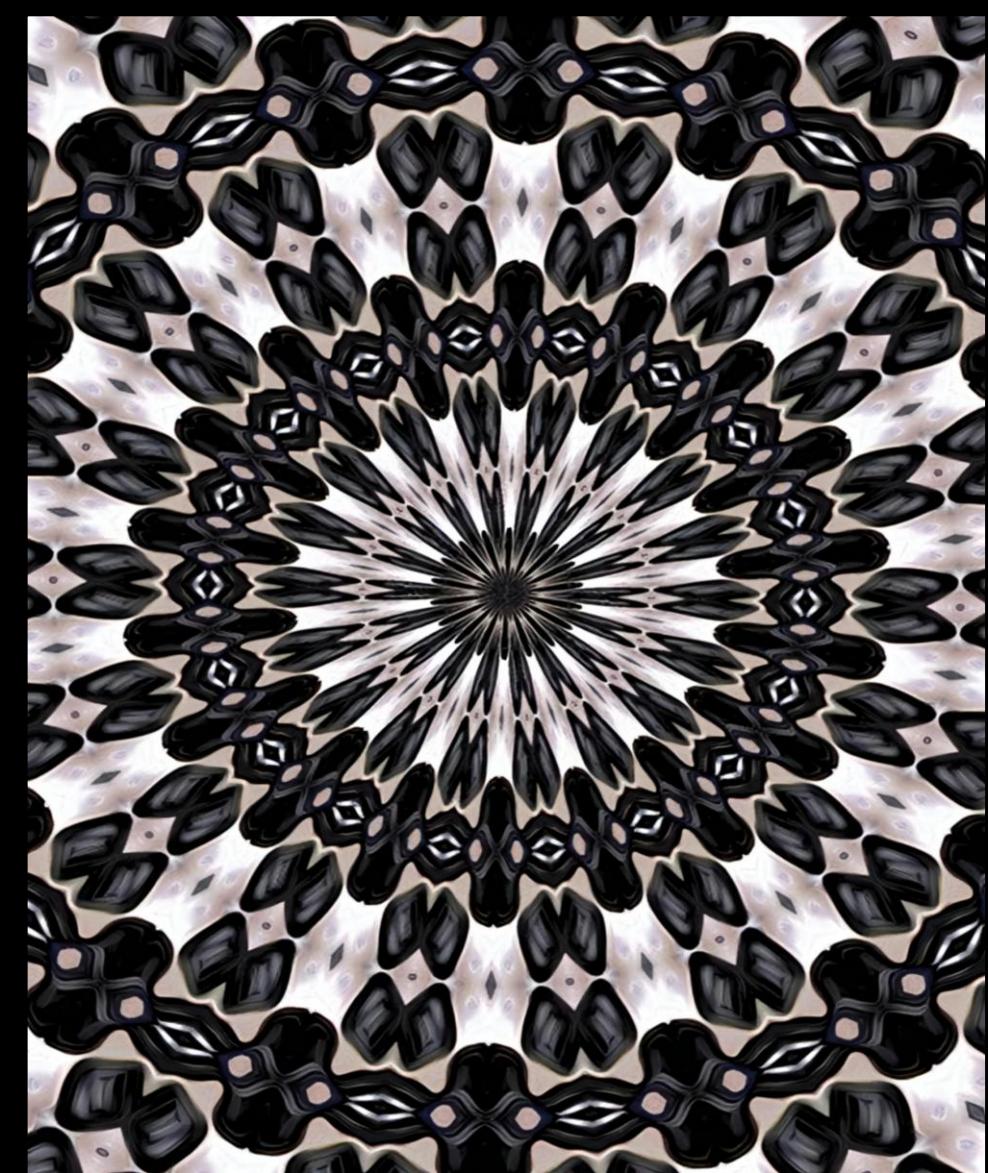
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In hindsight, if Emil had been born during the Beat Generation of the 1950s and 1960s, he would likely have achieved a much higher level of recognition and acclaim as a struggling artist, garnering significant critical attention for his work.

Fate and Karma, frequently depicted as capricious entities, collaborated with the enigmatic figure of Old Lady

Luck to orchestrate a significant downturn in Emil's life, thrusting him and his artistic endeavors into the turmoil of a worldwide conflict that would later be remembered by its survivors as the First Industrial War of Mass Slaughter.

This designation was not merely a



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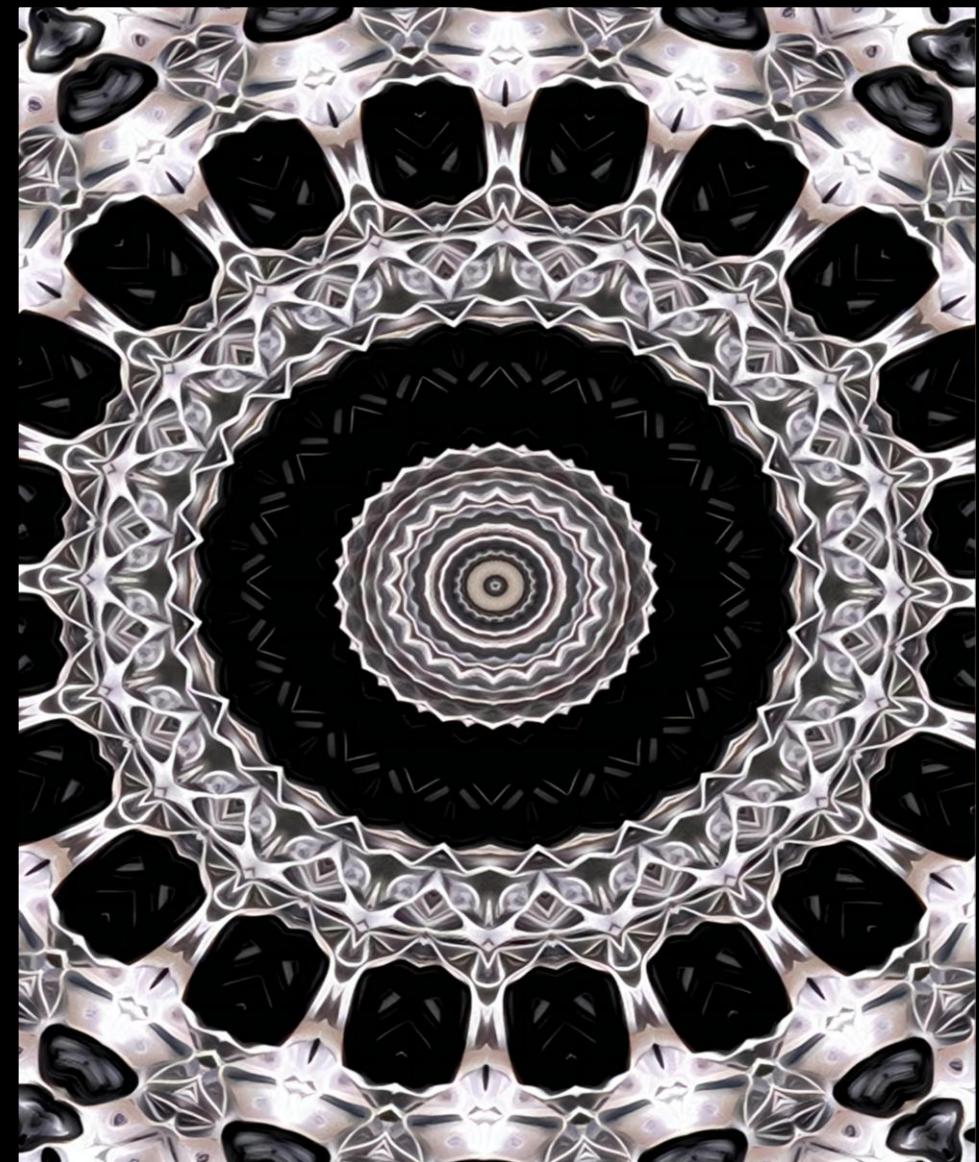
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reflection of the staggering loss of life but also a testament to the profound psychological impact it had on survivors who bore witness to the devastation.

In addition to the overwhelming backdrop of war, Emil found himself immersed in a local culture that misinterpreted his artistic expressions, perceiving his seemingly innocuous doodles as manifestations of a demonic army or, worse yet, as creations stemming from the very essence of evil itself.

This unfortunate intersection of personal misfortune and cultural misunderstanding served to amplify Emil's torment, as he grappled with



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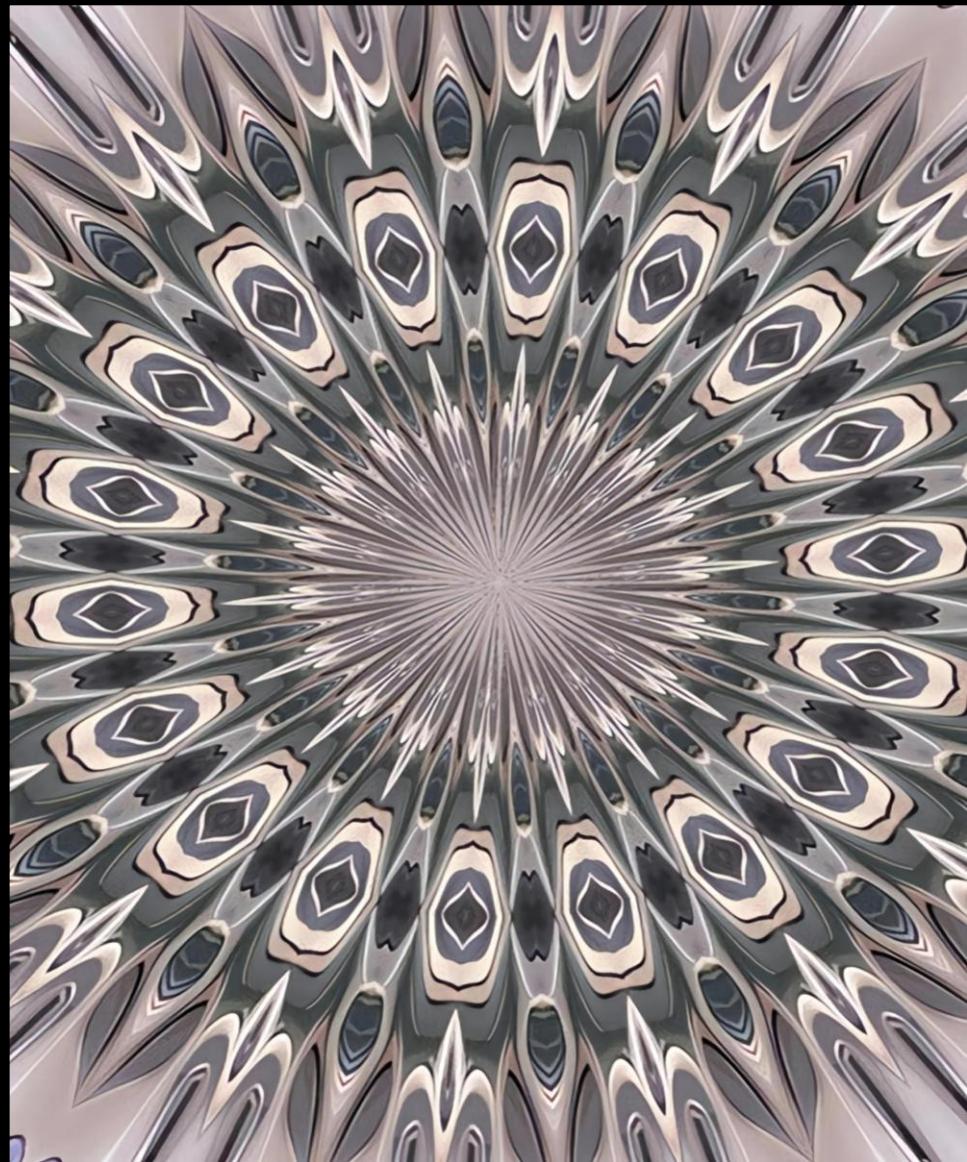
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both the external chaos of war and the internal struggle of being misunderstood in a foreign land where demons were real and living opening in polite society.

The memory remains vivid in my mind, often accompanied by a clear mental image of Emil as he assembled his makeshift stand, attempting to sell his peculiar "art" postcards.

He chose locations in the town that were less frequented by the tourists of that era and the trendy cafes, as he had been repeatedly chased away from the more popular areas you might recognize.

This was typically due to trivial



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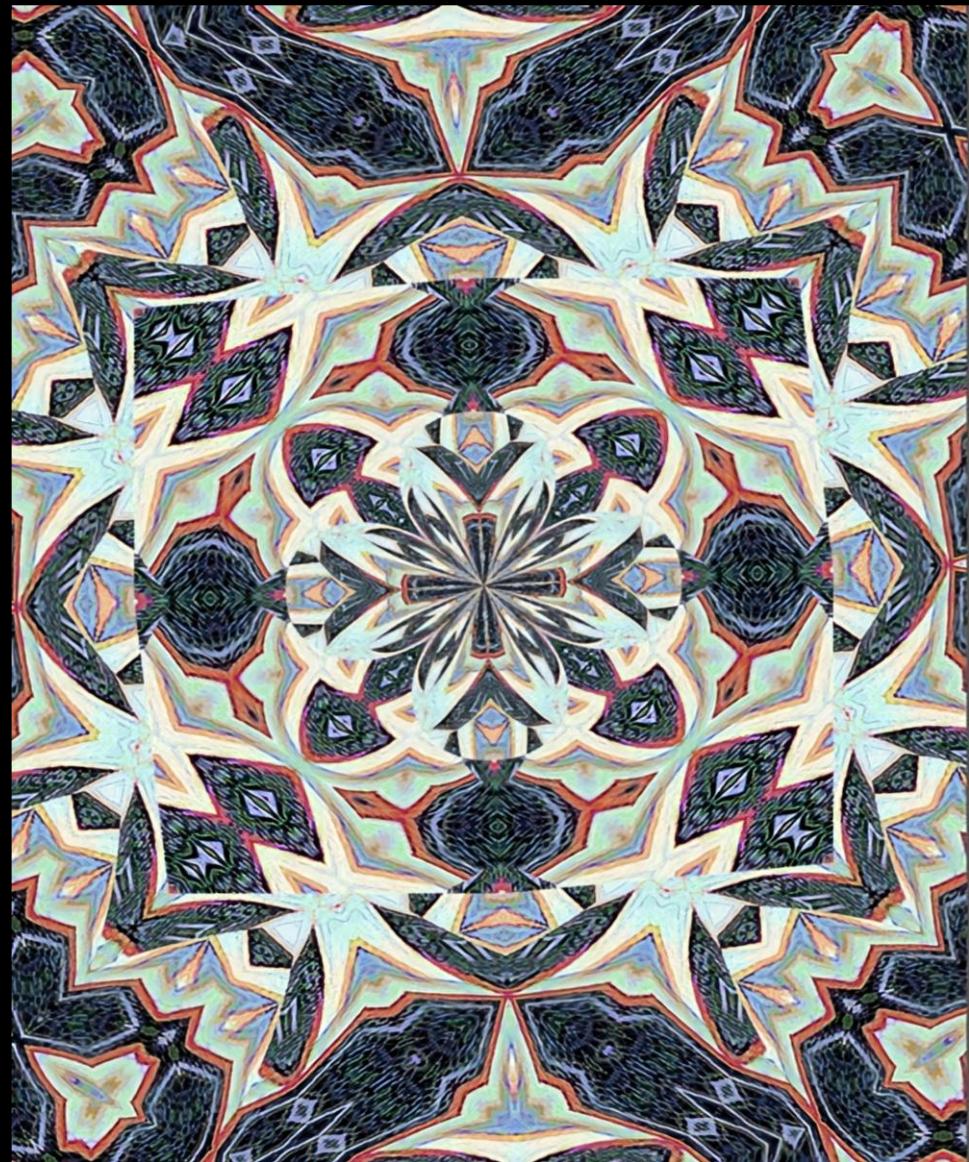
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disputes regarding the absence of proper permits or a peddler's license, compounded by his financial inability to pay the daily fines imposed by the very police officers who enforced these regulations.

The majority of the local residents regarded his artwork as peculiar, at best.

I have personally observed, on several occasions, that community members engaged in lengthy and profound discussions, indicating their belief that he was not merely a wounded veteran but rather someone who had escaped from a mental institution.

Unfortunately for Emil, the few



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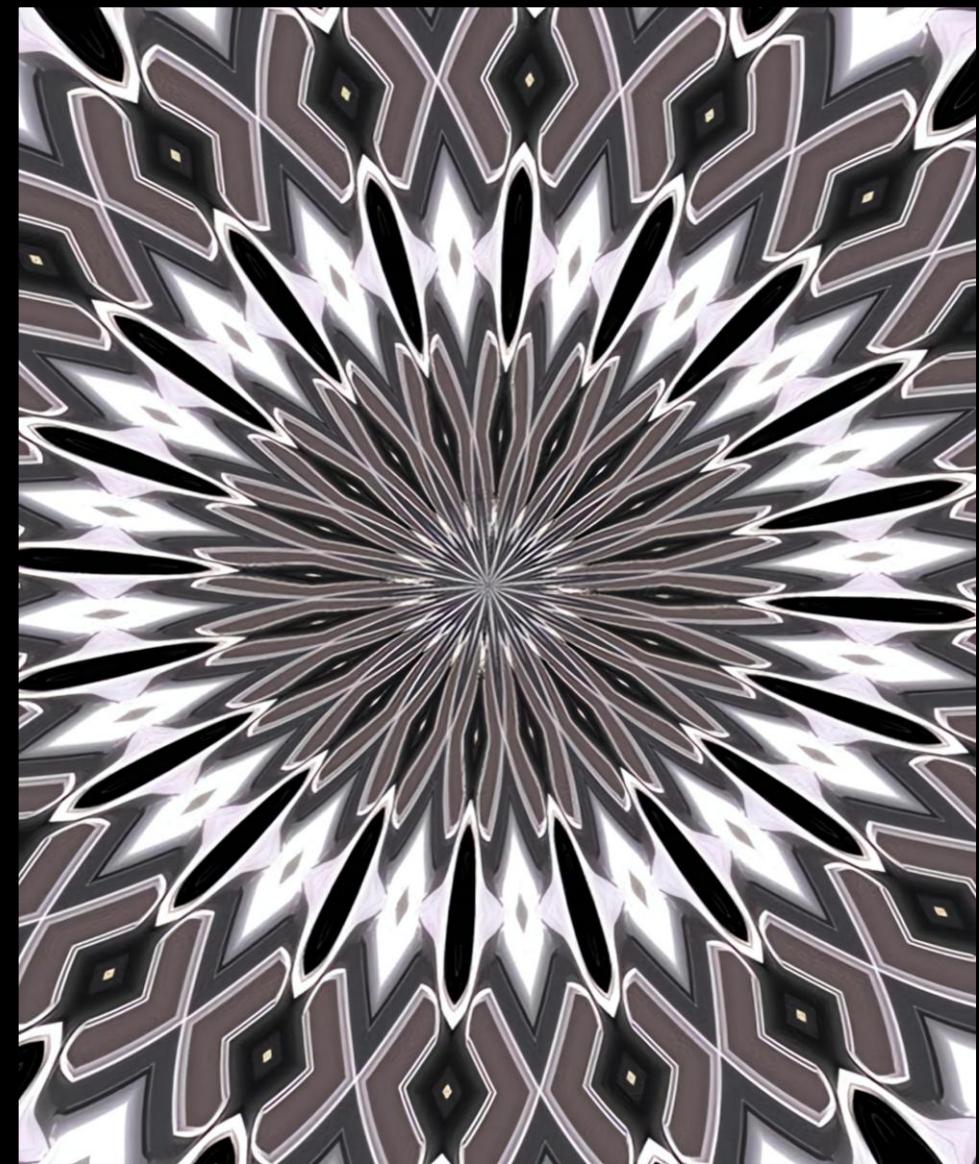
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progressive students who recognized the potential in his art often lacked the financial means to purchase his art cards.

Conversely, the soldiers, who possessed disposable income, showed little interest in his work, preferring instead to acquire postcards featuring scantily clad young women—sometimes even less than that—though I must tread carefully in my wording due to the stringent moral censorship laws in place here.

I recall a particular young priest who proclaimed it his solemn duty, as a genuine representative of Christ, to redeem Emil's tarnished soul by



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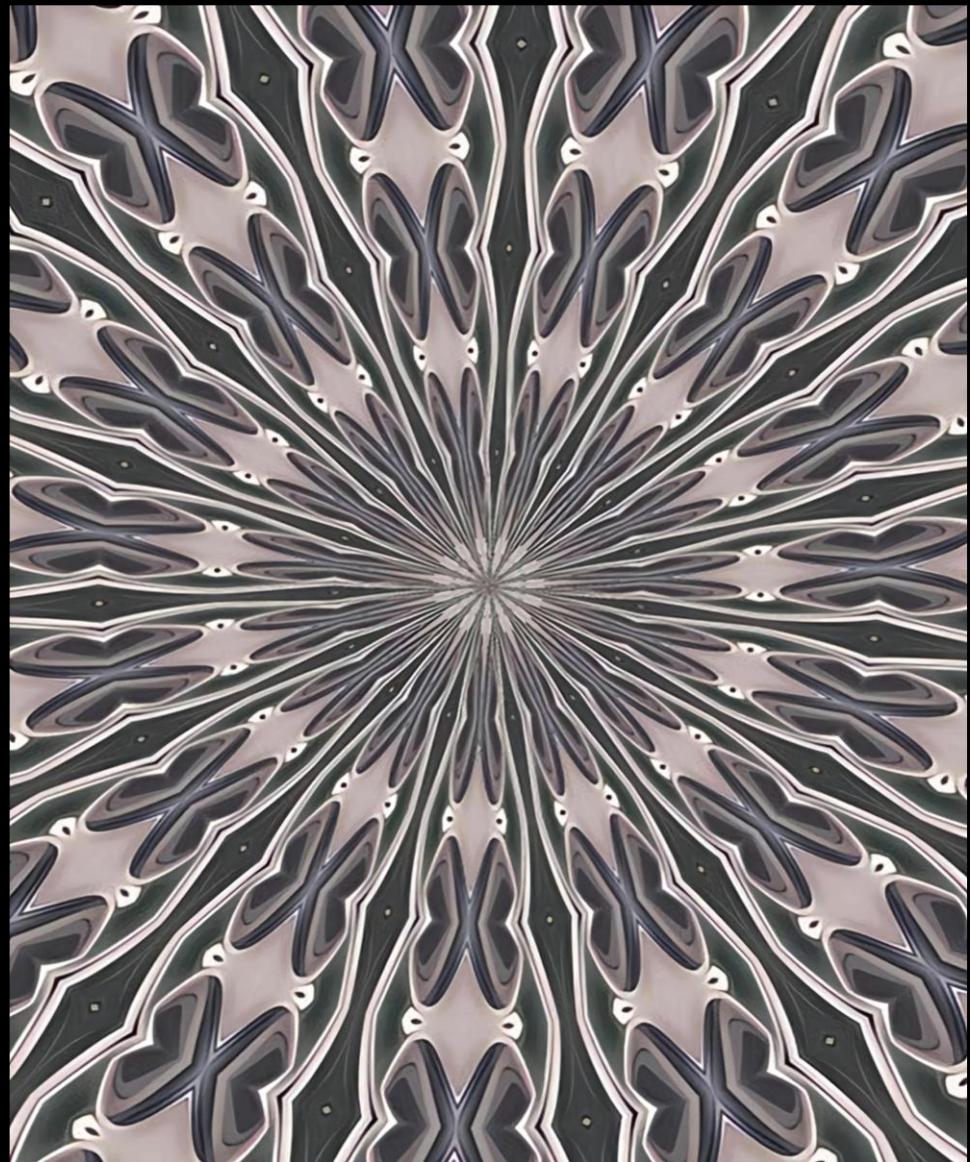
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obliterating Emil's collection of art, which he deemed to be inspired by demons.

In a fervent display of his convictions, he would douse the artworks with buckets of holy water while vocally beseeching God to either grant salvation to Emil or, in a rather peculiar twist of fate that he believed might not align with divine will, to smite both Emil and any demonic companions who accompanied him into town.

This raised an intriguing question: did he consider Claudio and me among those companions?

His lack of clarity on this matter suggested a certain apprehension



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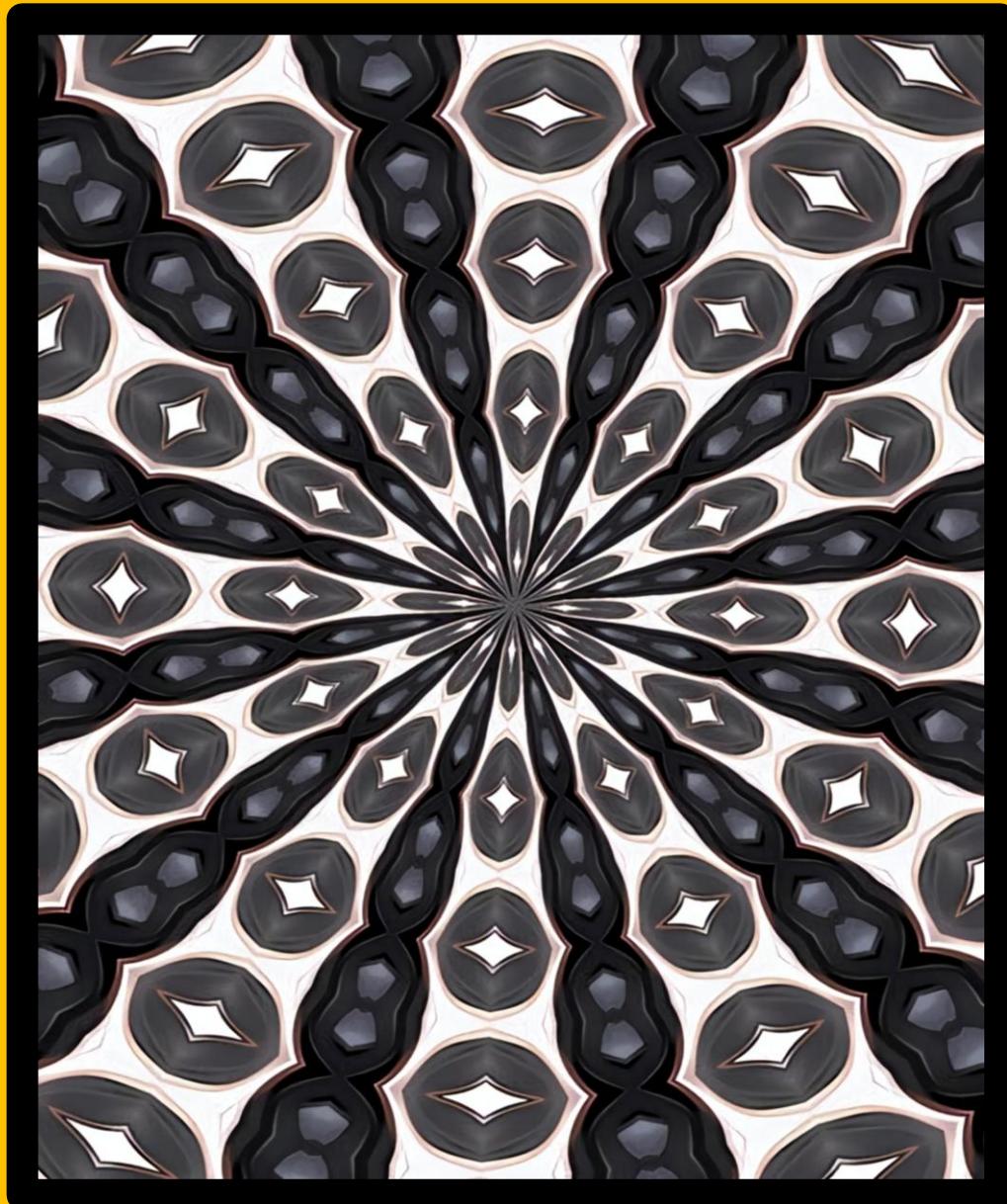
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towards Claudie, and I couldn't help but speculate that he harbored a fondness for Claudie's younger sister.

The young priest elicited a sense of sympathy from me, as he frequently found himself under scrutiny from a group of elderly women in the neighborhood.

These women, filled with resentment, expressed their frustration over being compelled to send their children to fight in a seemingly senseless war, while this young man, likely hailing from a privileged background, was permitted to remain at home and devote himself to his spiritual pursuits.



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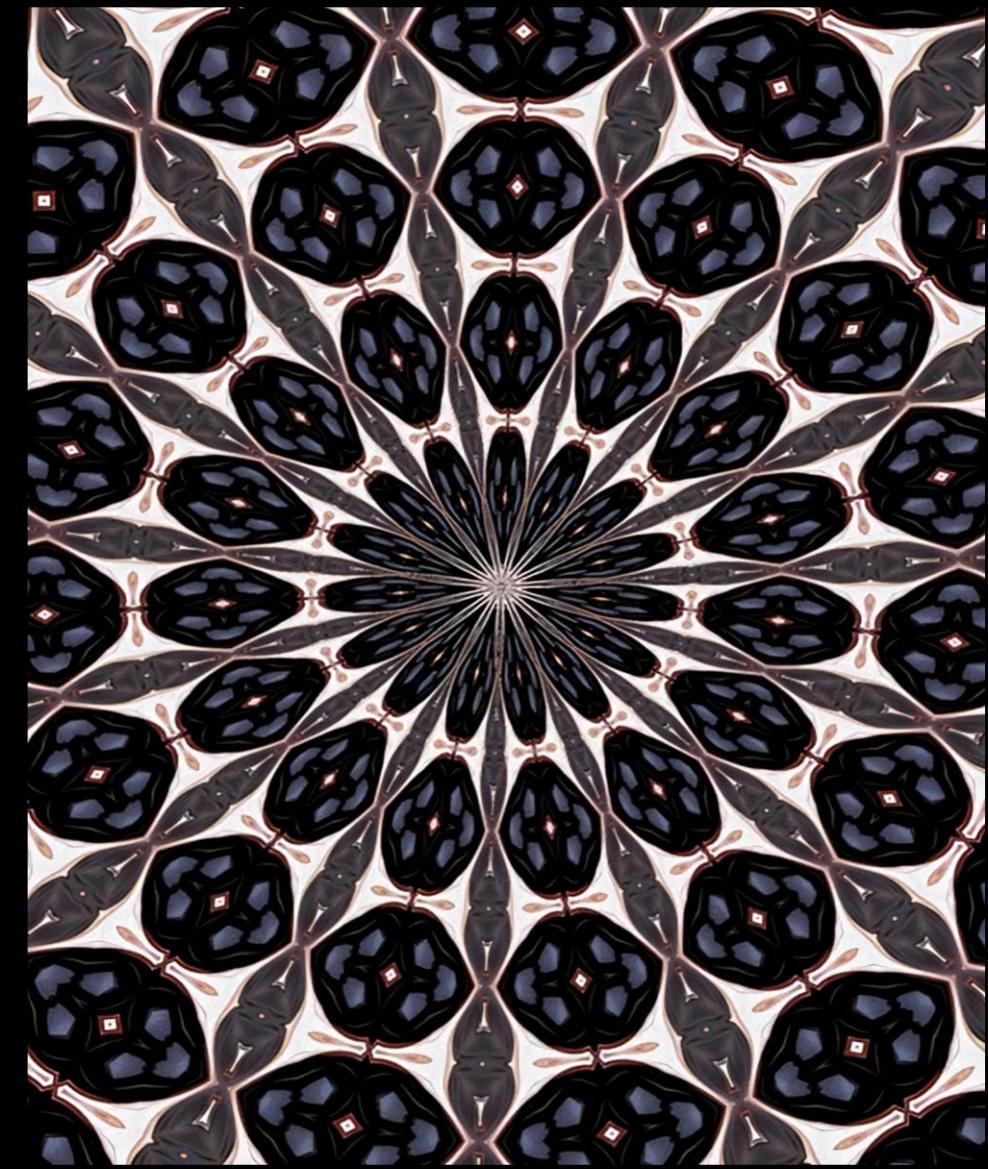
The individuals in question exhibited a remarkable openness regarding their emotions, never attempting to suppress their aspirations against the young man.

This was exemplified by an elderly woman who boldly confronted him on the church steps prior to Sunday Mass, declaring,

"We require soldiers for this war, not an abundance of timid priests."

Observing this situation or any of the numerous affiliations surrounding him, it became evident that he harbored a profound desire to demonstrate to the community that their perceptions were misguided.

Unfortunately, Emil was, as the



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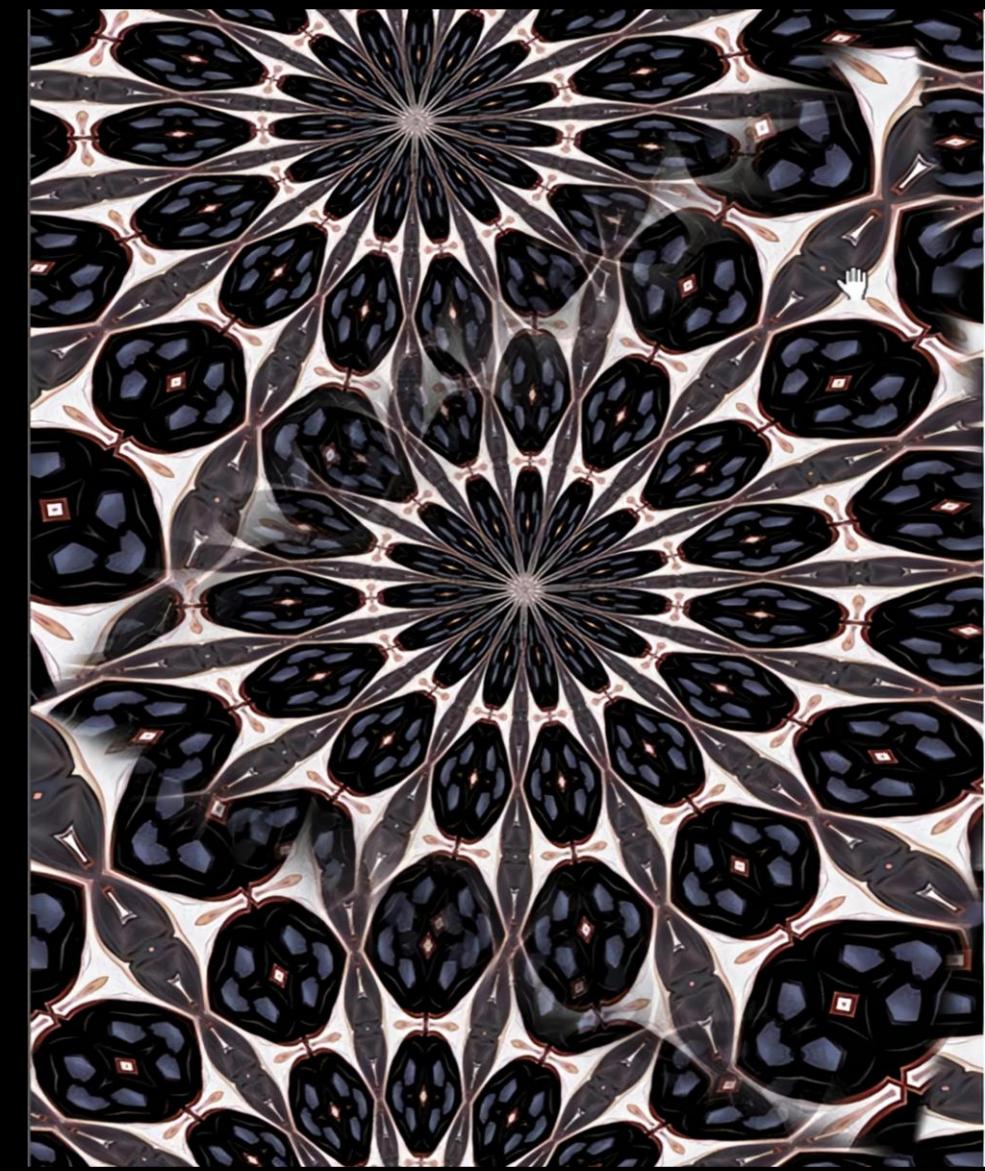
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saying goes, an easy target for such scrutiny.

The Marxist Printing House, which generously produced Emil's art cards at no cost, did so under the condition that he would allow them to utilize the reverse side of the cards for political messaging aimed at galvanizing support for the anticipated Marxist Revolution. This arrangement took place in 1916, a time when France was grappling with the adverse effects of war, leading to widespread public discontent over the heavy taxes imposed to finance a conflict that many citizens opposed.

As the financial burden of printing



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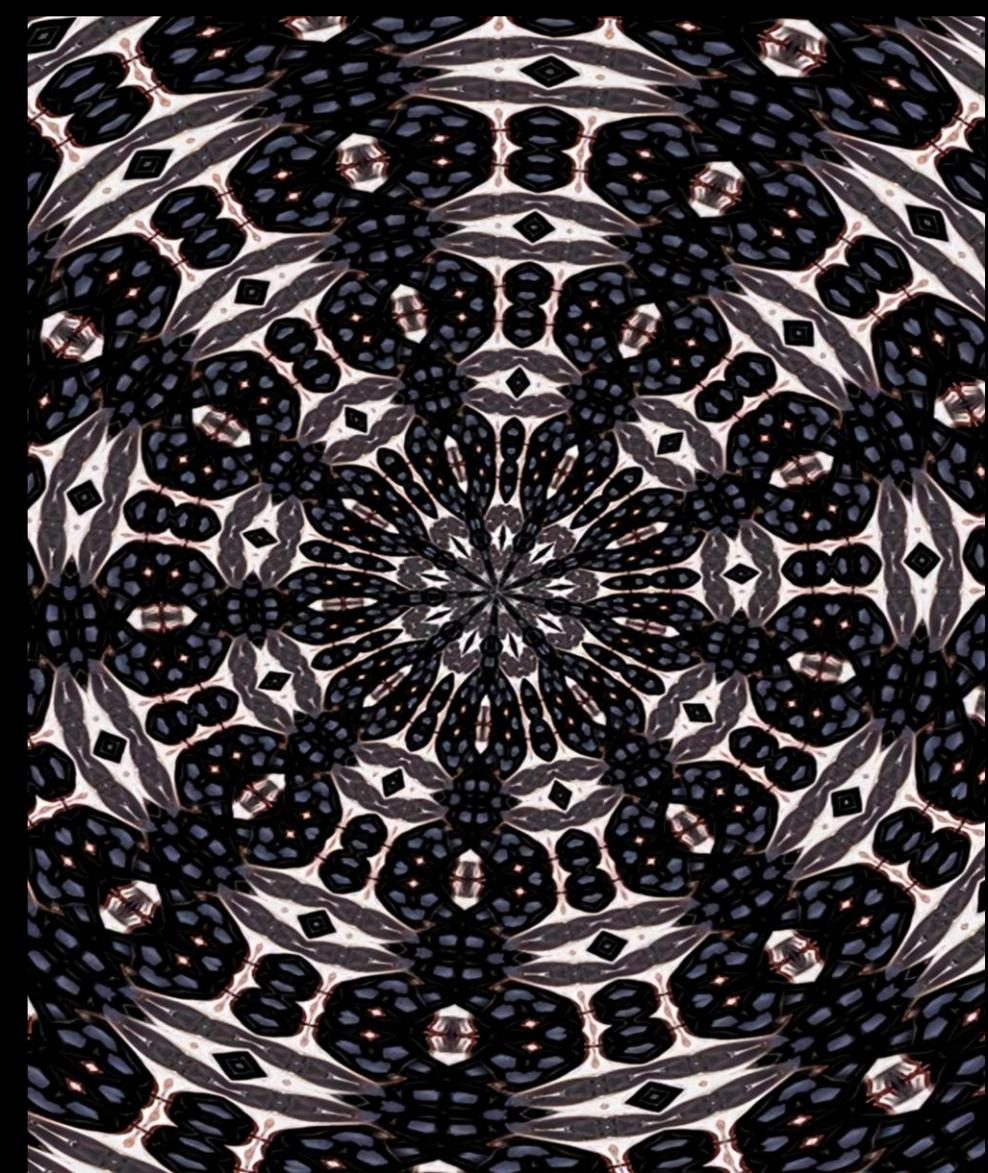
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increased, the Printing House grew frustrated with the destruction of their work, often at the hands of right-wing individuals, possibly including a covertly monarchist priest.

Ultimately, the publisher suggested that Emil consider exploring alternative career paths or, at the very least, develop his skills in painting depictions of scantily clad young women.

Emil's endeavors exemplified a quintessential instance of reverse capitalism, particularly in relation to the principles of supply and demand; the adage "without demand you starve" aptly encapsulates this notion.



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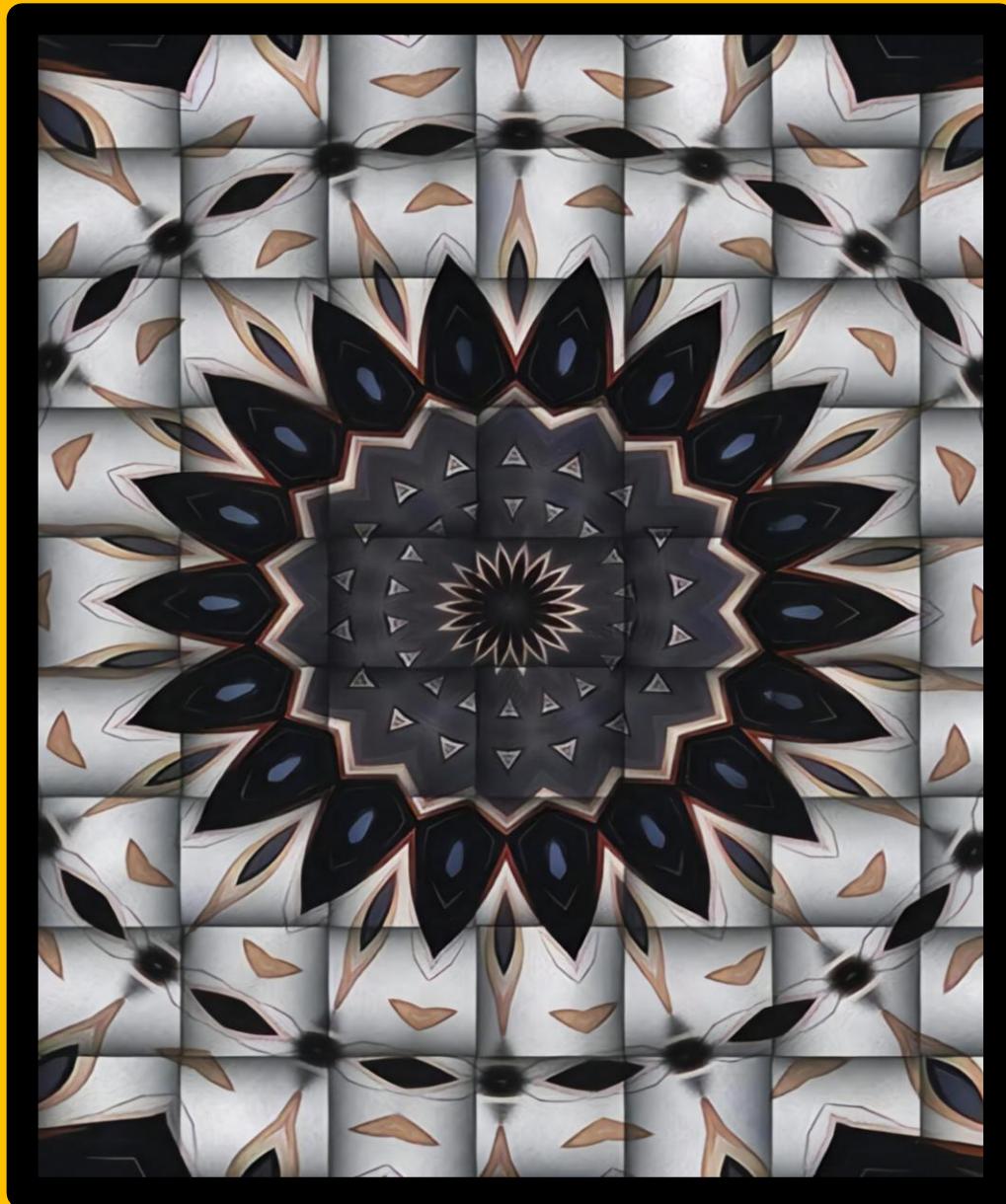
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Remarkably, the limited number of cards he managed to sell provided us with the necessary operational funds to endure the ongoing conflict from the comfort of our walk-up studio, nestled within one of Paris's inner grottos.

The circumstances arose following our successful negotiation of a personal peace treaty with Germany, which enabled us to retire from the Northern Killing Fields and enjoy a significantly more pleasant existence in Paris for the duration of the war.

The situation took a turn, in 1917, when a group of familiar women from the neighborhood approached Emil, challenging the legitimacy of his



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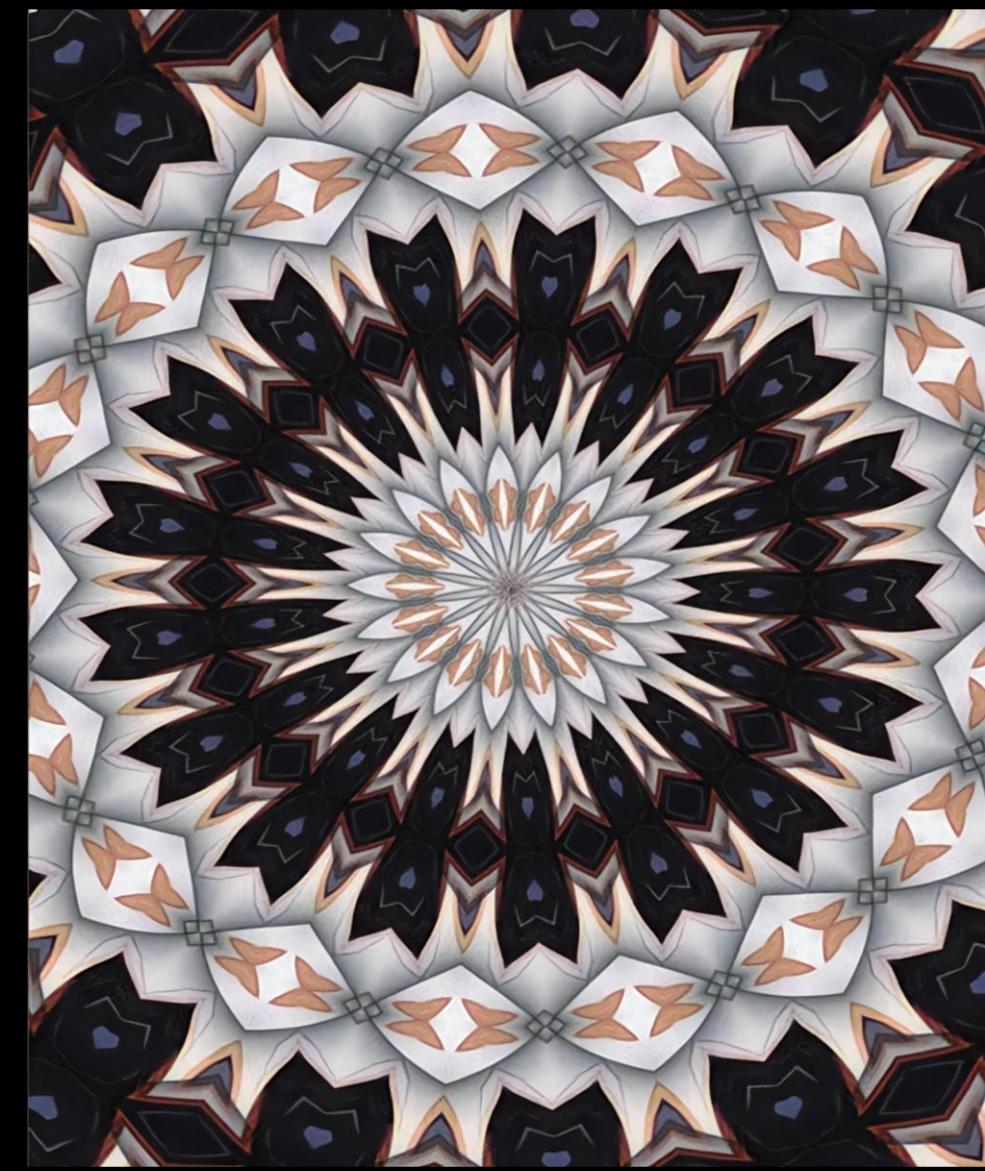
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military disability certification. This certification had been provided to us by Claudie's great uncle, a skilled forger who was later revealed to be a well-compensated German Secret Agent.

The old women asserted,
"If you possess the strength to sell your demon cards, then you certainly have the strength to return to the battlefield!"

The ensuing events have since become a matter of historical record, and I will refrain from elaborating further on the details.

For those interested in delving deeper into the subject, it is worth noting that Emil has extensively



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addressed this recurring narrative in numerous recent publications.

I would like to inform you that these works are currently being offered at significantly reduced prices due to the recent closure of Dollar Stores, which has severely impacted Emil's traditional sales channels.

This situation has led to a substantial financial setback, with projections indicating that it may take until the year 2186 to rectify the extensive issues of fraud, double billing, and the misleading claims made by Emil to obtain book advances for projects that were never realized.

Additionally, there are serious concerns regarding his excessive



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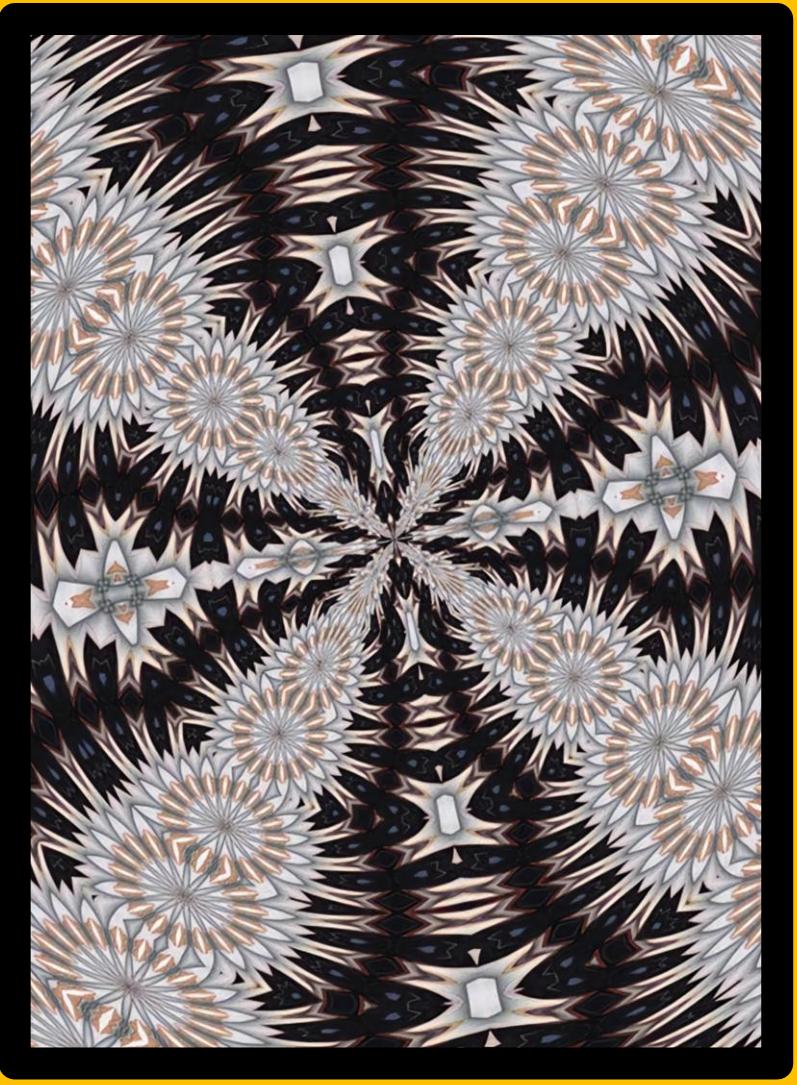
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misuse of personal expense accounts
and the fraudulent use of WWWG
credit cards, as highlighted by Mister
Charles, the financial expert at
WWWG.

- Seine LaGone, 2025



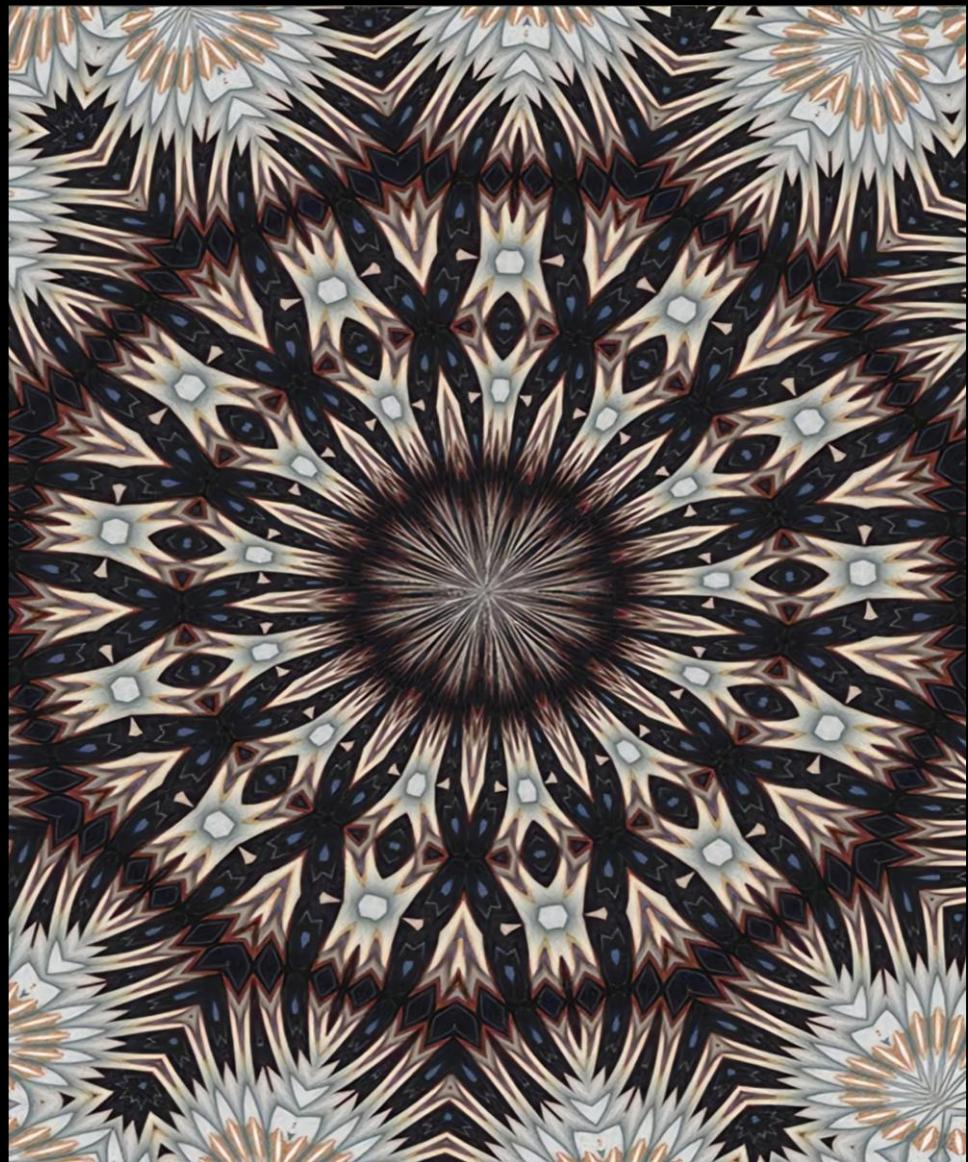


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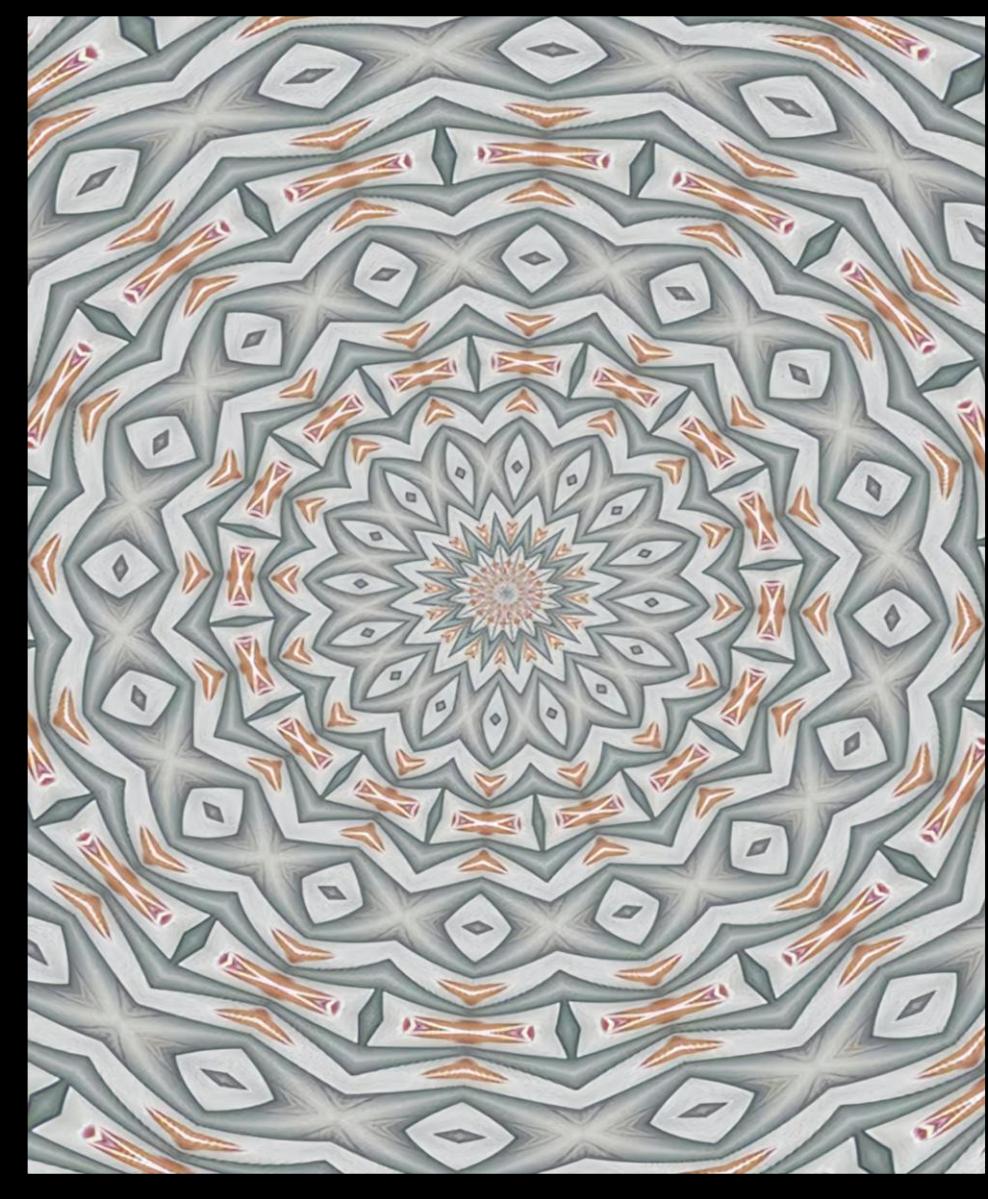


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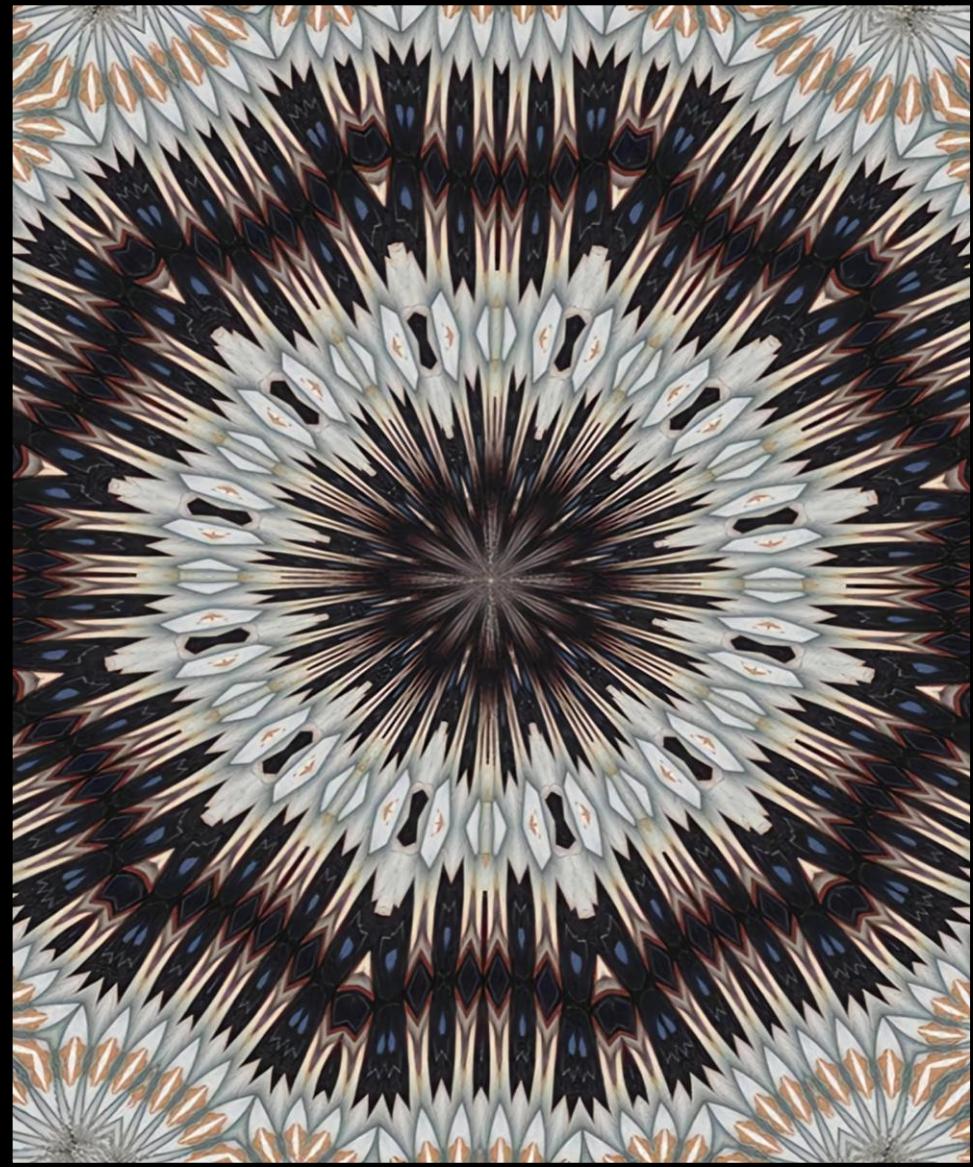


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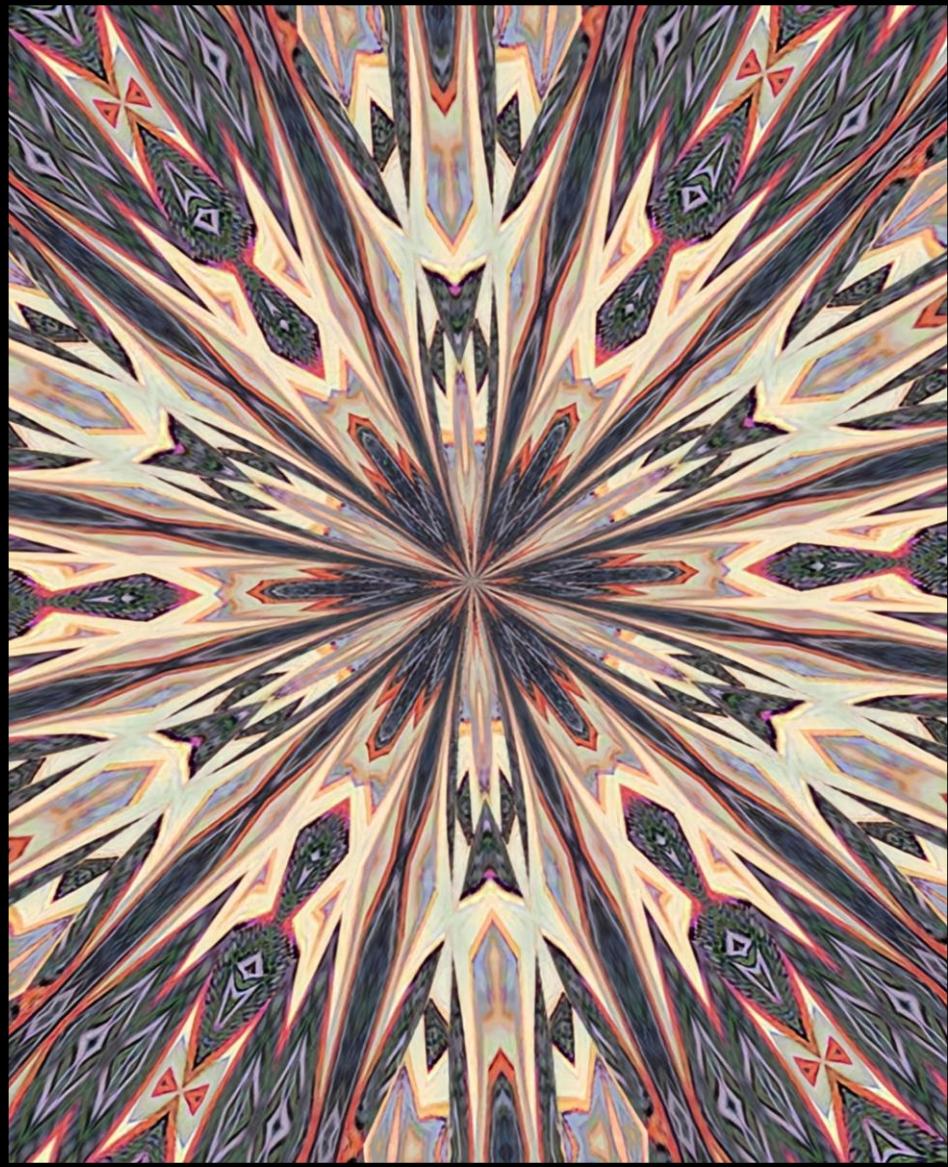


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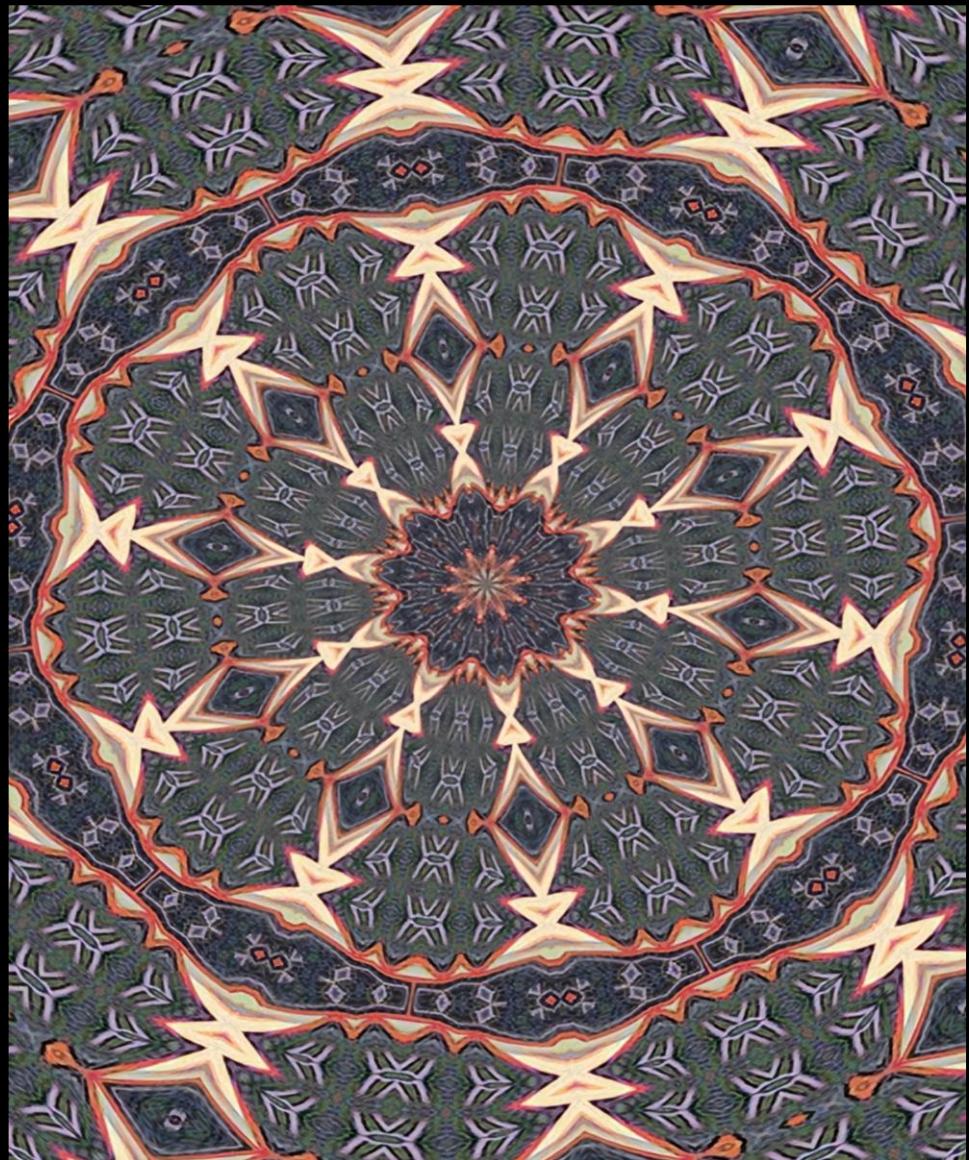


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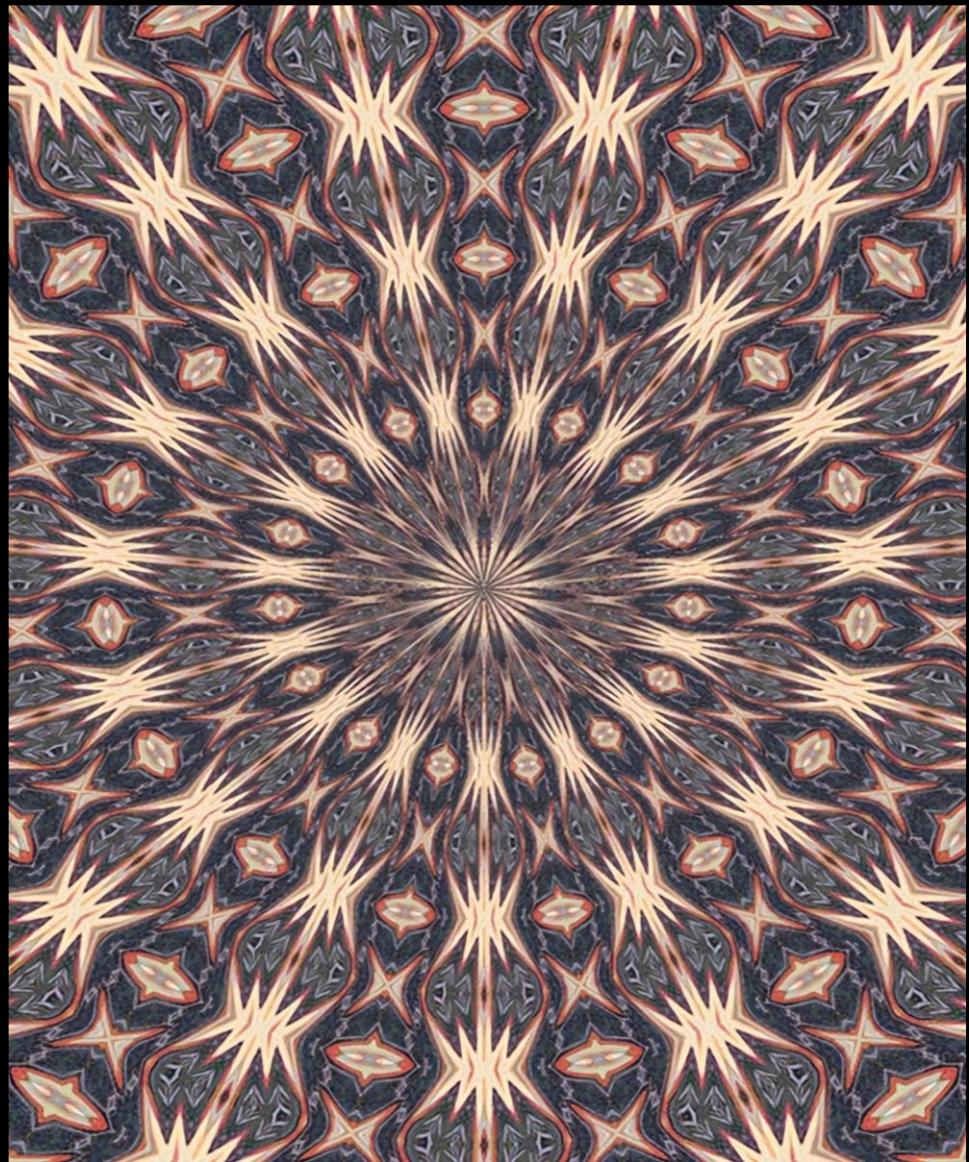


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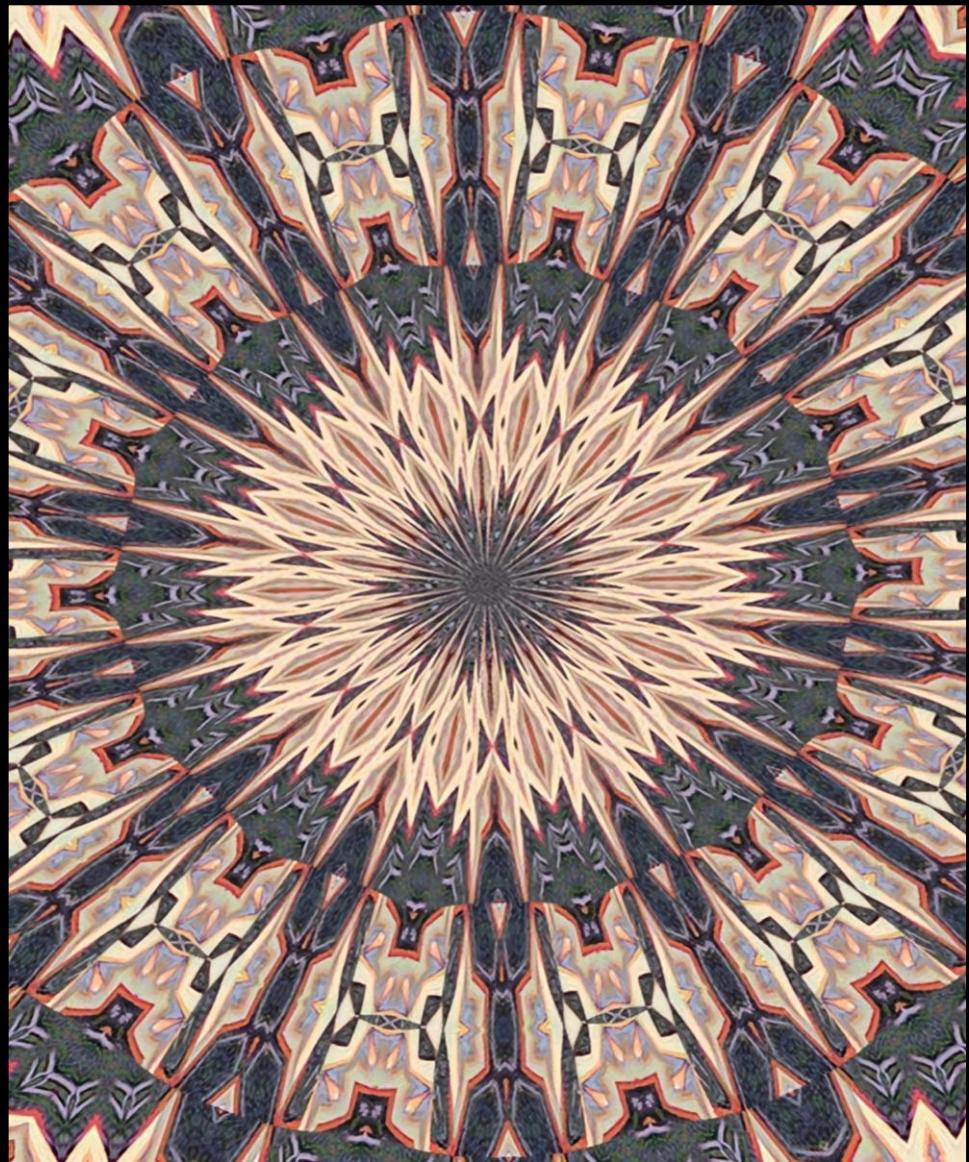


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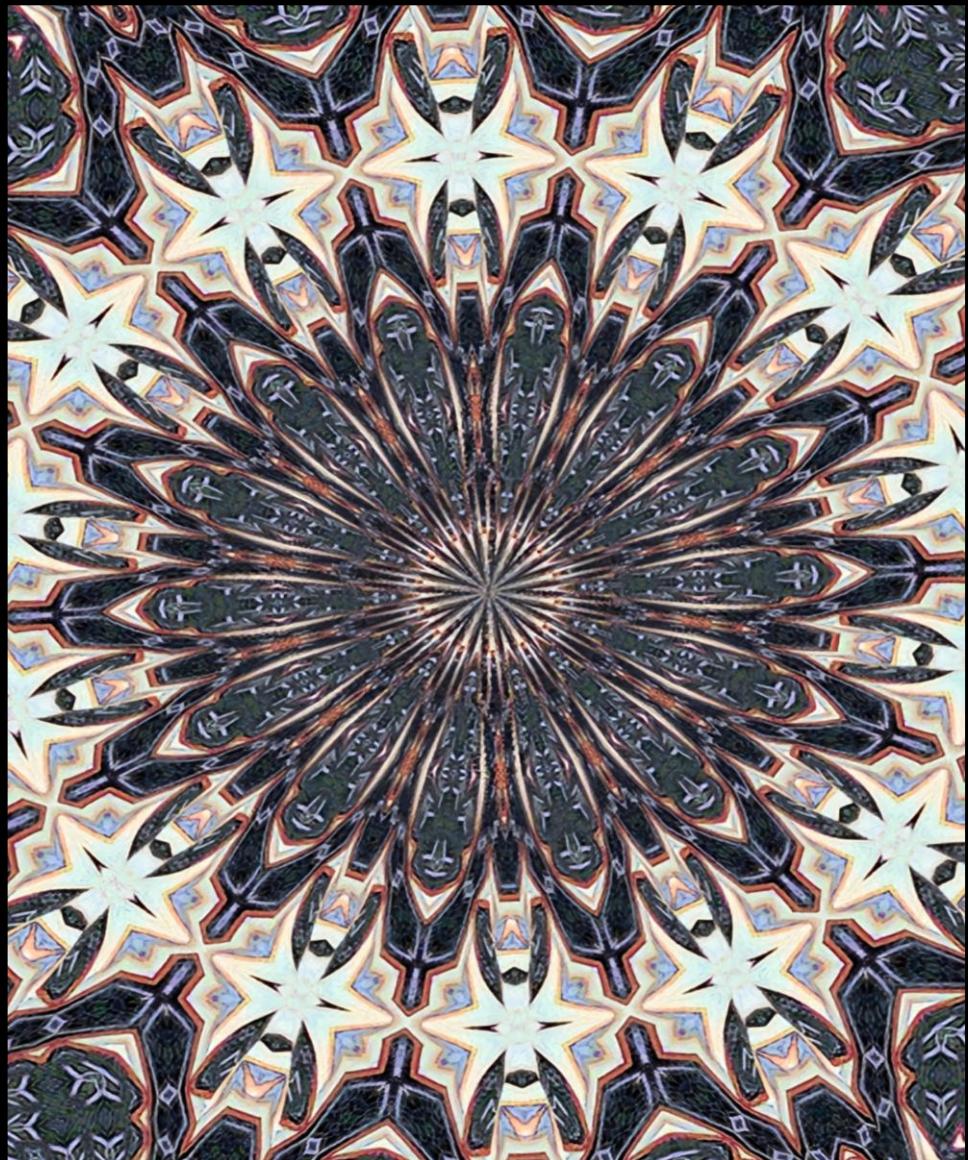


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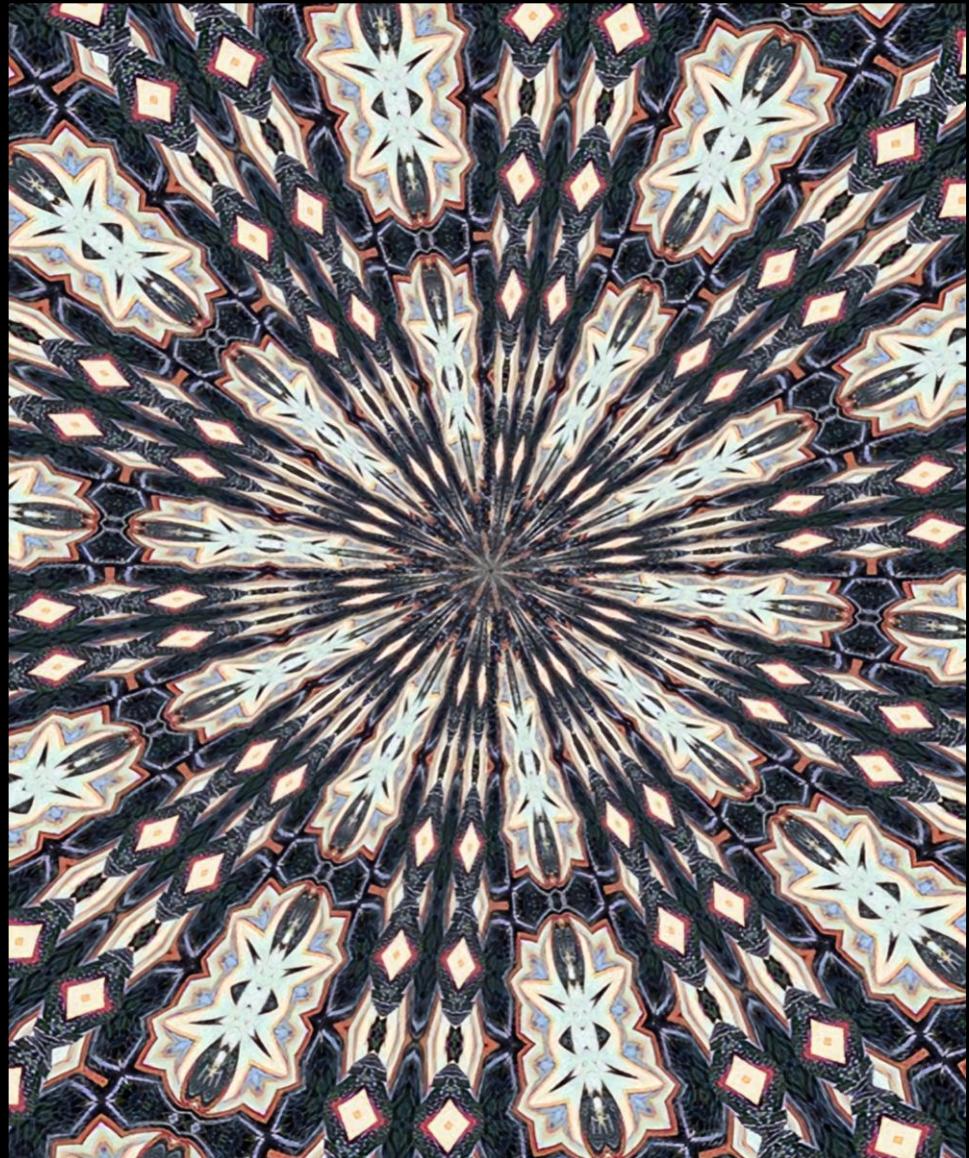


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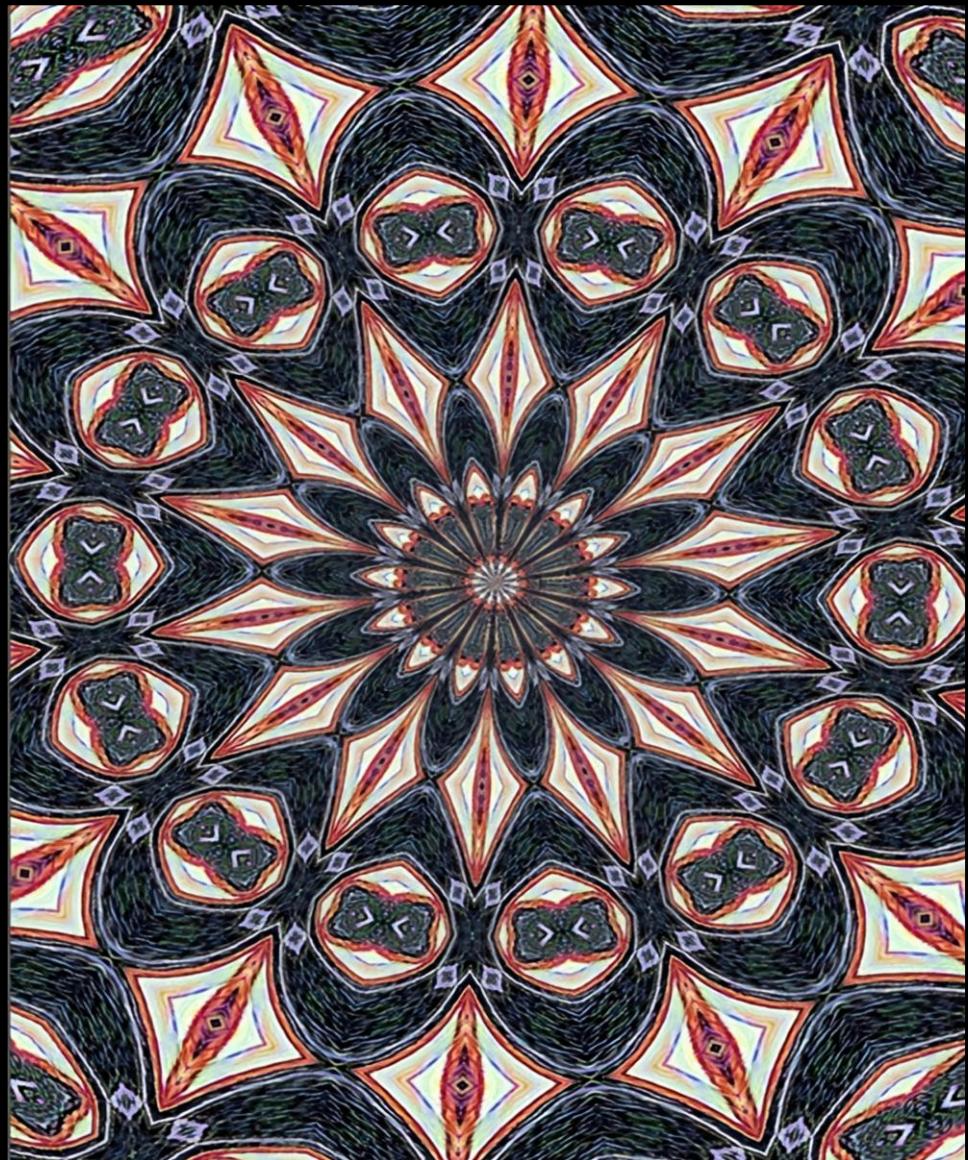


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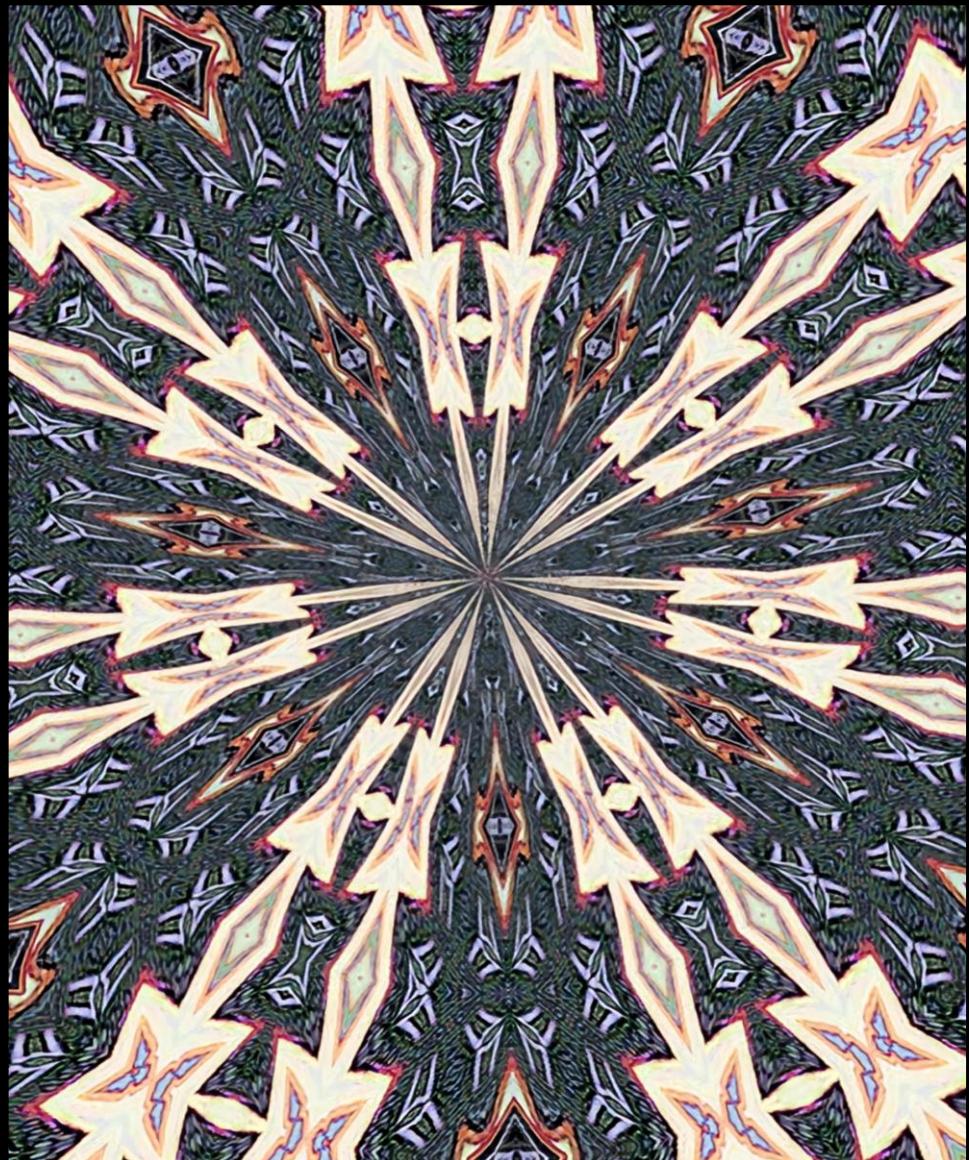


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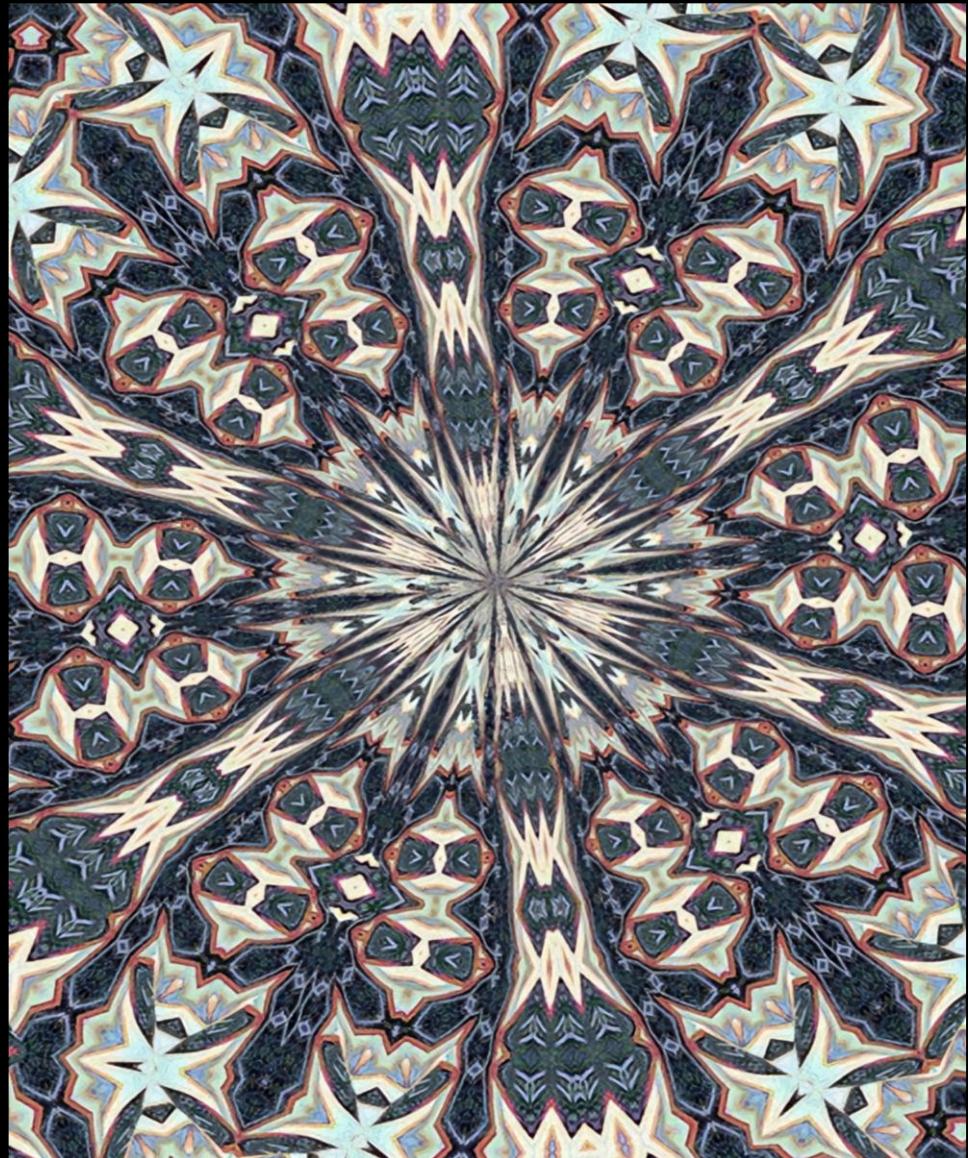


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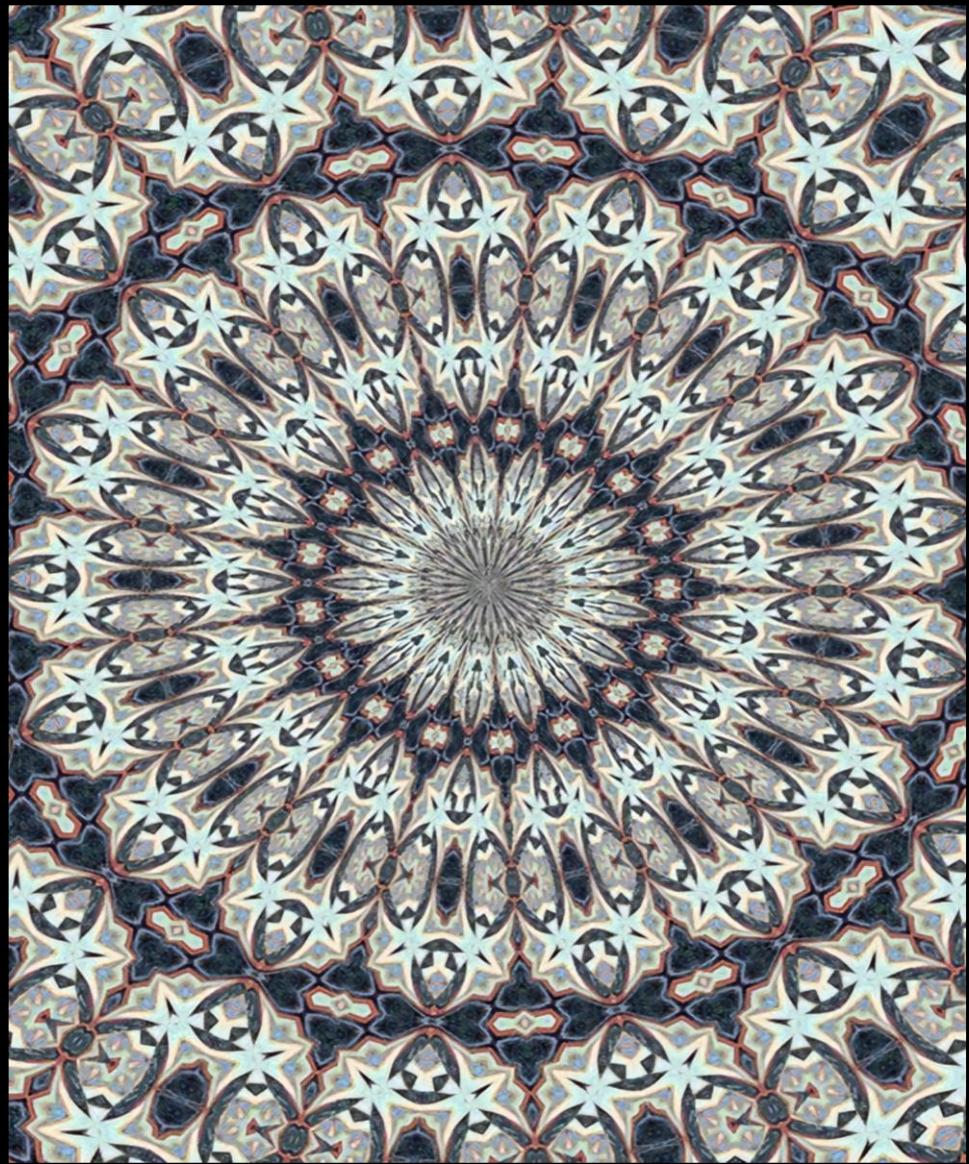


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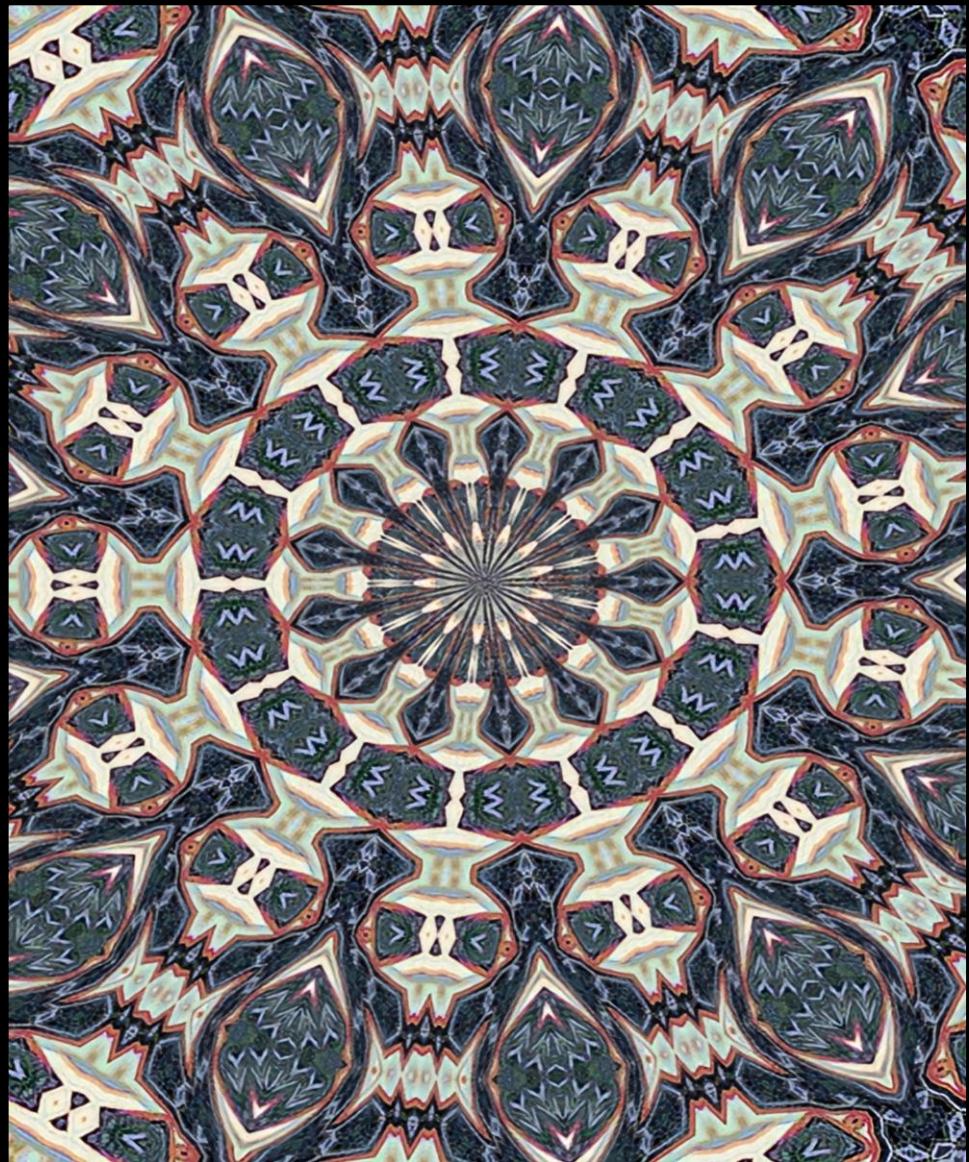


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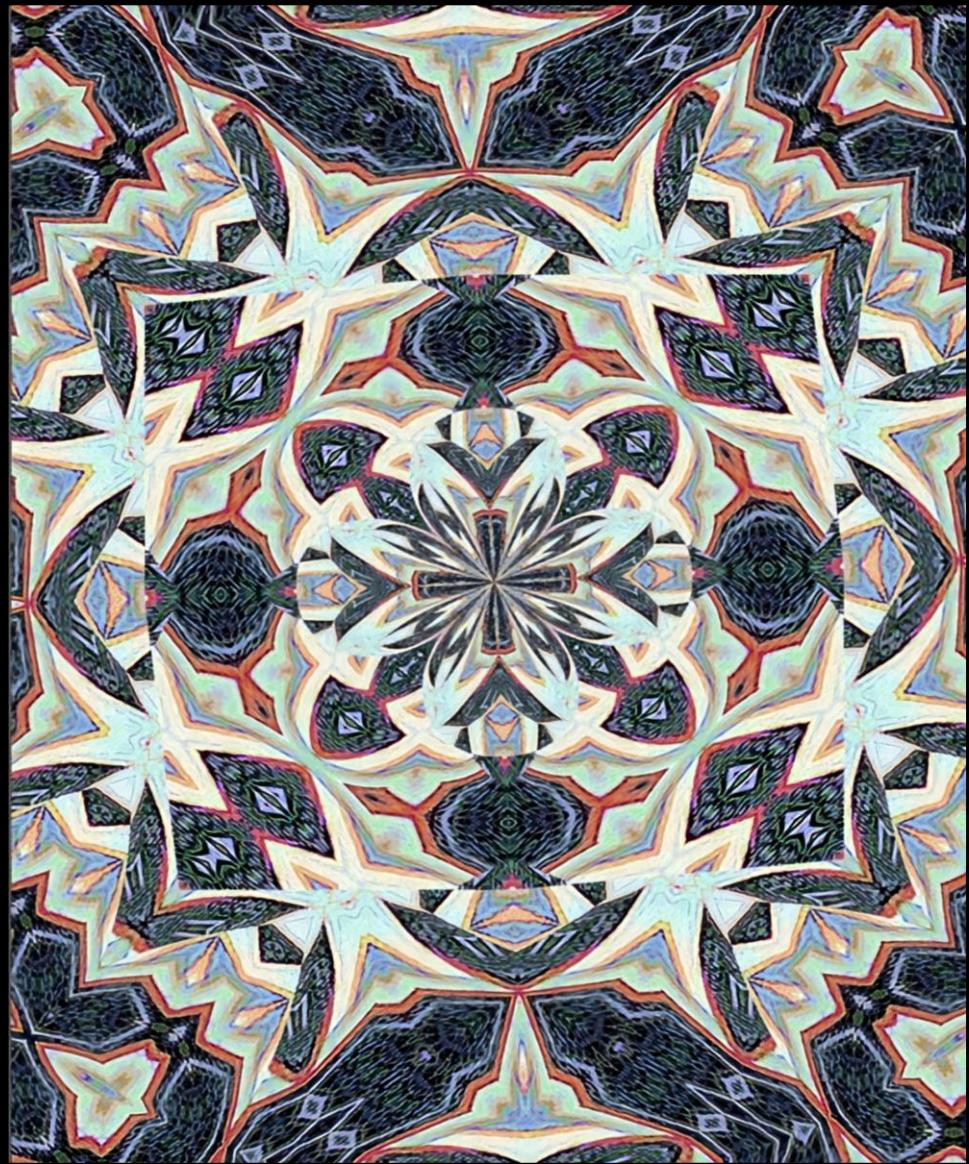


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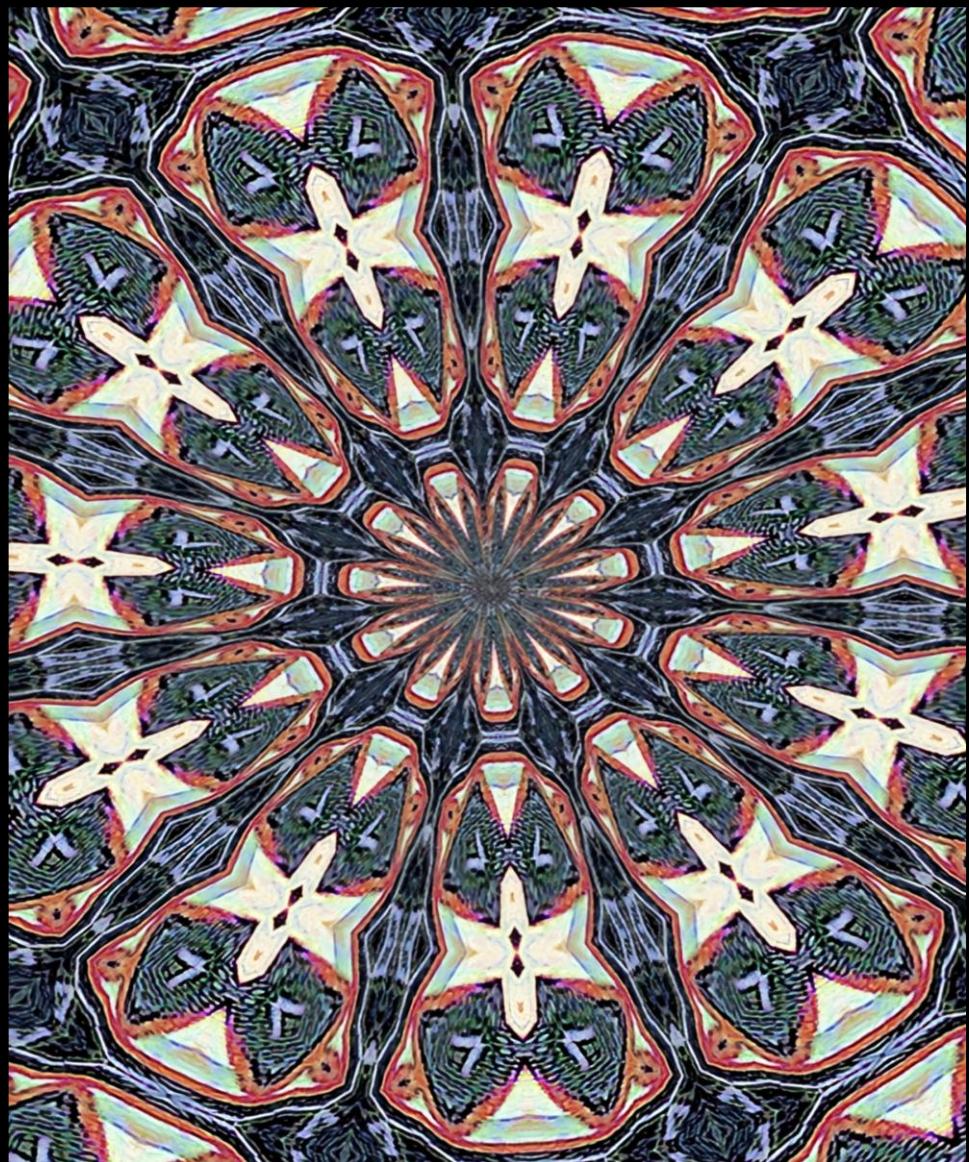


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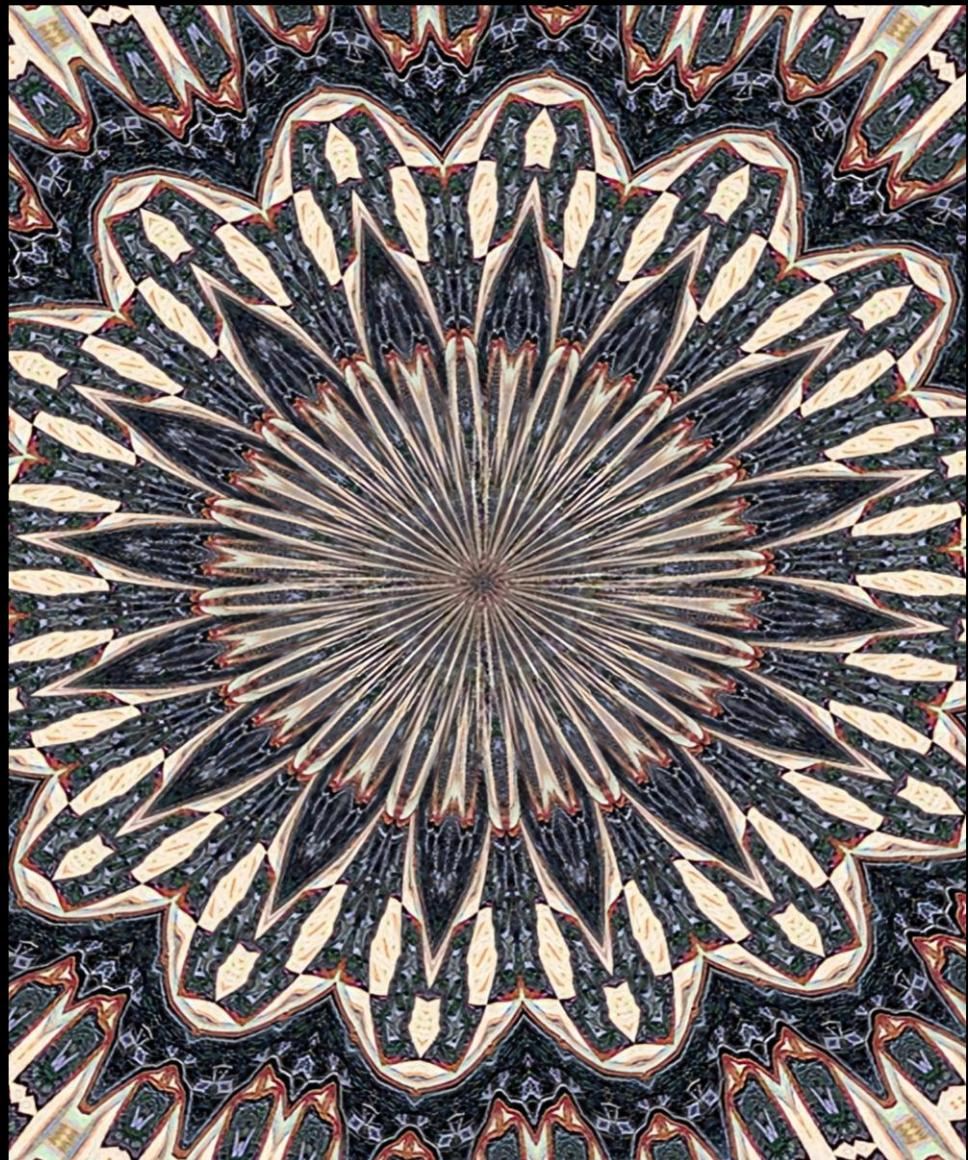


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